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THIS CURRICULUM GUIDE FOR THE ENGLISH LANGUAGE ARTS IS ORGANIZED INTO TWO MAJOR SECTIONS -- READING AND LITERATURE. THE GUIDE IS DESIGNED TO PROVIDE PRACTICAL ASSISTANCE TO TEACHERS OF PUPILS IN GRADES 5 THROUGH 12. OVERVIEWS OF THE CURRICULA, INSTRUCTIONAL MATERIALS, DISCUSSIONS OF METHODS, ILLUSTRATIVE LESSONS AND UNITS, SCOPE AND SEQUENCE IN SKILLS AND CONTENT, AND READING FOR SECOND-LANGUAGE STUDENTS ARE AMONG THE SUBJECTS TREATED IN THE 10 CHAPTERS. THIS GUIDE IS ALSO AVAILABLE FOR $4.00 FROM THE BOARD OF EDUCATION OF THE CITY OF NEW YORK, PUBLICATIONS SALES OFFICE, 110 LIVINGSTON STREET, BROOKLYN, NEW YORK 11201. CHECKS SHOULD BE MADE PAYABLE TO AUDITOR, BOARD OF EDUCATION. (KJ)

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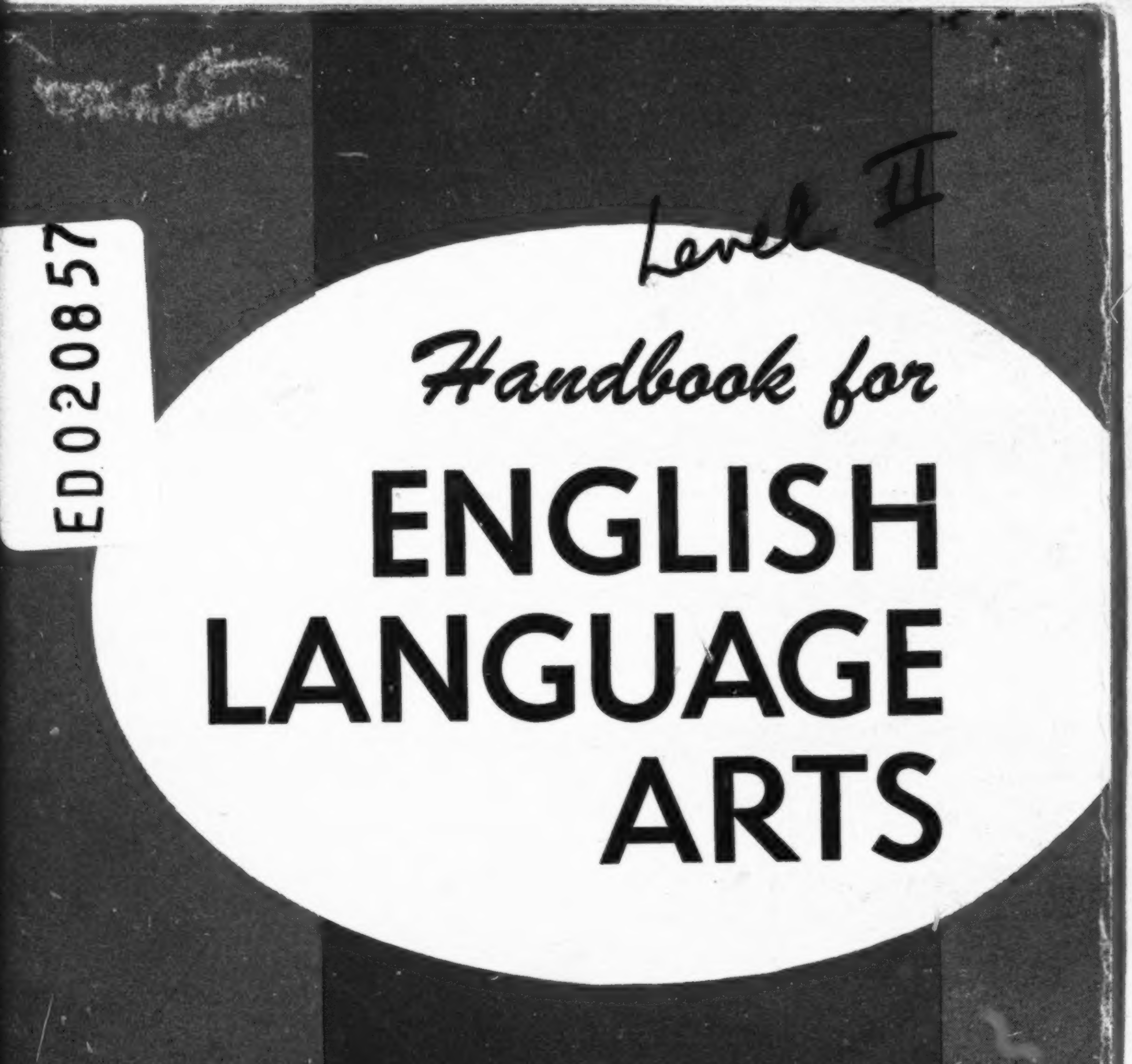

Level II

Handbook for ENGLISH LANGUAGE ARTS

GRADES 5-12

Reading and Literature

Bureau of Curriculum Development
Board of Education - City of New York

RE 001

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Handbook for
ENGLISH LANGUAGE ARTS

GRADES 5-12

Reading and Literature

Bureau of Curriculum Development
Board of Education of the City of New York

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FOREWORD

This publication focusing on reading and literature in Grades 5-12 is one in a series of five language arts bulletins planned to provide practical assistance to teachers in New York City schools. Publications in the series under development are as follows:

Handbook for Language Arts, Prekindergarten—
Grade Two

Handbook for Language Arts,
Grades Three and Four

Handbook for English Language Arts, Grades 5-12
Strand One: Reading
Strand Two: Literature

Handbook for English Language Arts, Grades 5-12
Strand Three: Composition
Strand Four: Speech

Handbook for English Language Arts, Grades 5-12
Strand Five: Language

Emphasis in the *Handbook* relating to reading and literature is on the "how-to-do" and "what-to-do." Every effort has been made to develop a publication tailored to fit teachers' needs. Specific procedures are presented for utilization of the library, of mass media, and of textbooks and audio-visual aids.

The practical value of this publication has resulted from the contributions of teachers and supervisors in our schools and from the advice of consultants associated with colleges and other agencies. The cooperation of these groups in the development of a significant publication for teacher use in New York City schools is greatly appreciated.

HELENE M. LLOYD
Acting Deputy Superintendent

September 1967

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The revision of the Pre-K—12 English Language Arts Curriculum has been conducted under the general supervision of Helene M. Lloyd, Acting Deputy Superintendent.

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David A. Abramson, Assistant Director of the Bureau of Curriculum Development, served as general coordinator of the revision project.

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CONTENTS

INTRODUCTION

Strand One: Reading

CHAPTER I. OVERVIEW OF THE READING CURRICULUM ... 1
A. Directions in the Teaching of Reading ... 1
B. Variety of Reading Approaches ... 4
C. Pre-K—12 Reading Skills ... 7
D. Outcomes in Reading ... 9

CHAPTER II. READING IN GRADES 5 - 6 ... 11
A. Assessing Pupil Status and Needs ... 11
B. Organizing for Reading Instruction ... 14
C. Planning the Program in Fundamental Skills ... 20
D. The Scope and Sequence of Reading Skills ... 26
E. Special Needs in Reading Instruction ... 38
F. Evaluation and Diagnosis ... 40

CHAPTER III. READING IN GRADES 7 - 8 ... 44
A. Assessing Needs and Organizing the Program ... 44
B. Planning the Program in Fundamental Skills ... 45
C. The Scope and Sequence of Reading Skills ... 51
D. Special Needs in Reading Instruction ... 70

CHAPTER IV. READING IN GRADES 9 - 12 ... 75
A. Assessing Needs and Organizing the Program ... 75
B. Planning the Program in Fundamental Skills ... 76
C. The Scope and Sequence of Reading Skills ... 82
D. Special Needs in Reading Instruction ... 112

CHAPTER V. READING FOR SECOND-LANGUAGE LEARNERS ... 122
A. Philosophy of Instruction ... 122
B. Methods of Teaching Reading to Second-Language Learners .. 123
C. Reading Materials for Second-Language Learners ... 130

CHAPTER VI. READING IN THE SUBJECT AREAS ... 135
A. Special Reading Problems of the Subject Areas ... 135

B. Social Studies 136
C. Science 138
D. Mathematics 139
E. Fine Arts and Practical Arts 140
F. All Subjects: Relevant Items in the Scope and Sequence 140

CHAPTER VII. MATERIALS 142
A. Types of Materials for Reading Instruction 142
B. Listings of Textbooks and Audio-Visual Materials 147

Strand Two: Literature

CHAPTER I. OVERVIEW OF THE LITERATURE CURRICULUM 151
A. Philosophy of Instruction 151
B. Directions in the Study and Teaching of Literature 153
C. Outcomes in Study of Literature 155

CHAPTER II. METHODS OF TEACHING LITERATURE IN GRADES 5 - 12 157
A. Guidelines for the Literature Class 157
B. Team Teaching 169
C. Instructional Media 172

CHAPTER III. ILLUSTRATIVE LESSONS AND UNITS 177
A. Illustrative Plans, Grades 5 - 8 177
B. Illustrative Plans, Grades 9 - 12 185
C. Unit Based on a Theme 193
D. Unit on a Single Work 207

CHAPTER IV. SCOPE AND SEQUENCE: THE CONTENT OF LITERATURE 221
A. Grade Allocations for Elements of Content 222
B. Value Questions for the Teaching of Literature 234

CHAPTER V. SCOPE AND SEQUENCE: THE FORM OF LITERATURE 240
A. Grade Allocations for Elements of Form 240
B. Teaching Suggestions for Elements of Form 244

CHAPTER VI. LONG-TERM PATTERNS FOR LITERATURE TEACHING 268
A. The Anthology as Framework of Instruction 268
B. The Single-Classic Pattern 269
C. Thematic Organization 272
D. Organization by Type or Genre 274
E. The Single-Author Pattern 276
F. Chronological Organization 277
G. Interdisciplinary Organization 277

CHAPTER VII. THE ROLE OF THE LIBRARY 280
A. Objectives of the School Library Program 280
B. The Library Program in the Intermediate School 280
C. The Library Program in the High School 283

CHAPTER VIII. SUPPLEMENTARY READING 285
A. Resources and Practices 285
B. Activities Related to Supplementary Reading 286
C. Focal Questions for Supplementary-Reading Activities 294

CHAPTER IX. INTEGRATION OF MASS MEDIA AND LITERATURE 297
A. The Newspaper 297
B. The Magazine 299
C. Plays and Photoplays: Stage, Screen, and Television 301
D. Television and Radio 303

CHAPTER X. MATERIALS 306
A. Audio-Visual and Cultural Resources 306
B. Textbooks and Supplementary Materials 306
C. The Literature Ladder 307
D. Representation of All Groups in Literary Materials 311
E. Materials and Programs for Elective Courses 312

APPENDIX 314

INDEX 316

INTRODUCTION

The English language arts curriculum is a fabric composed of a number of strands. In coordination with the developing program of the New York State Education Department, the curriculum materials for grades 5-12 are organized in these strands: reading, literature, composition, speech, and language.

INTERRELATIONSHIP OF THE LANGUAGE ARTS

Although for purposes of clear and systematic development in these curriculum publications each strand is treated separately, the procedures are spelled out for interweaving all strands in classroom teaching. In an effective program each of the language arts is reinforced by practice and study of the others.

Many a lesson will, by its nature, incorporate skills and activities related to several strands. A *literature* lesson, for example, involves pupils in discussion and thus in use of *speaking and listening* skills. When the lesson calls for examining literary passages, it brings into play specific *reading* skills; when it directs pupils' attention toward the author's use of words and sentence structure, it interweaves the substance of the *language* strand; when it requires students to write their opinions of a character's actions, it includes elements of the *composition* strand. Sometimes this interrelationship is casual and incidental; at other times it is focal in the planning and the teaching. On occasion, of course, lessons concentrate on a specific area of the language arts to the exclusion of others, but the larger unit or series of lessons tends to interrelate all language arts.

Recognition of this interaction and relationship governs the presentation in each volume and strand.

READING

The developmental program spelled out for classroom instruction in reading involves three emphases:

1. The building of pupils' insights into how to get meaning from the printed page
2. The provision of extended reading practice to apply research findings that the more a pupil reads, the more he gains in reading skill—when all other factors are equal
3. The utilization of a threefold materials program: reading-skills textbooks and self-teaching aids, particularly for use with pupils hav-

ing reading difficulties; literary selections and works for study in common by all pupils in a class; supplementary books for individualized reading by each pupil according to his interests and abilities.

LITERATURE

The literature program involves these emphases:

1. Although literature is to be taught for appreciation of aesthetic values and for the deep satisfaction to be found in the enjoyment of good books, it is to be given fullest force as a source of ideas and of moral and spiritual values. Literature is to be studied as one of the humanities in its illumination of man and of life. Thus the materials in the Literature Strand are consonant with those in the following publications: *The Humanities: Curriculum Task Force Report*, Board of Education of the City of New York; *The Humanities: A Planning Guide for Teachers*, New York State Education Department, Bureau of Secondary Curriculum Development.
2. The total range of organizational patterns and approaches is incorporated so that the creative teacher of literature has assistance and direction toward making his class continually fresh, vital, and stimulating.

Strand One:
Reading

CHAPTER I

Overview of the Reading Curriculum

A. DIRECTIONS IN THE TEACHING OF READING

RESPONSIBILITY FOR THE READING PROGRAM

Responsibility for reading is shared by all members of the school system at all levels from the Superintendent of Schools who sets the policy, to the local supervisors who implement it, to the teacher who fulfills the school's reading program and who ascertains that *"every child shall learn to read."* In support of this program parents also play a vital role.

The most significant factor in improving reading is the growth of teachers, at both the preservice and in-service levels, in their ability to teach reading.

Teacher training is available through courses in the teaching of reading, supervisory assistance and instruction, demonstration lessons, intervisitation, workshops, and professional reading.

Effective supervision of reading instruction is basic to any reading improvement program.

GROWTH IN READING

Reading achievement is related to the total personality of the individual and his growth in all aspects of language arts. The reinforcing effects of activities in writing, speaking and listening, and language study contribute to improvement in reading. A balanced language arts program is desirable even when major emphasis is given to reading improvement.

The youngster functioning at, near, or above grade level requires reading instruction just as does the student with reading difficulties.

No matter what his level may be, the student can derive the following benefits from reading: obtaining information; stimulating and guiding thinking; enjoying leisure; developing new interests; appreciating our cultural heritage; deriving spiritual and aesthetic satisfactions.

Most children can be taught to read better than they do now. A sympathetic teacher, a motivated student, together with good reading materials in a carefully structured reading program, will lead to improvement.

INDIVIDUALIZING THE PROGRAM

The basic program of reading development is built around a carefully planned sequential program that takes the pupil to the highest reading level he can achieve.

Each student's reading capacities and achievement level are ascertained periodically so that materials and instruction appropriate to his needs can be provided. In addition, evaluation and diagnosis of each pupil's reading status are conducted by the school and the teacher as a continuous process.

Even within classes organized on a reading-grade basis the pupils' levels and degrees of ability and achievement must be considered.

Placement of students should be based not solely on standardized test results, but also on the following factors: teacher appraisal and recommendation, overall school record, and findings of guidance personnel.

ORGANIZATION

Emphasis in organization at all school levels is as follows:

For pupils functioning on or above grade level: emphasis upon acceleration and enrichment, in large part through the study of literature, history and the social sciences, and other subject areas

For below-average readers and underachievers: emphasis upon corrective reading through a developmental skillbuilding program in all subject areas

For readers identified by guidance personnel as clinical cases: emphasis upon special assistance as provided by Board of Education reading clinics or available outside agencies.

Students with serious reading difficulties are programmed, as far as possible, for extra periods of reading instruction in addition to the regular language arts classes.

Corrective reading classes are provided, as far as possible, to the extent needed at every level.

Most children who are retarded in reading by a number of years are *not* clinical cases. It is only a few children who, because of psychological or physiological difficulties, will require special treatment, and clinical services should be requested for them. Clinical services should neither conflict with nor be confused with the ongoing remedial and developmental program operating in every school.

MULTIMEDIA RESOURCES

A multimedia approach is desirable in providing experiential, motivational, and skillbuilding foundations for reading. Approaches not dependent on the printed page may range from use of records and films in class to the organization of trips to cultural centers outside of school. Such approaches are especially desirable for pupils learning English as a second language.

For students retarded in reading ability three types of books are used: reading-skills textbooks and printed self-teaching materials, literature texts of high interest and low reading level for study in common with the class, books from the library or other sources for individualized reading. For students on or above level in reading skill, less emphasis is given to use of reading-skills texts and greater emphasis is placed on use of more challenging literature textbooks and supplementary materials.

The school library and the class library are the core of the extended reading program, and the public library is also contributive. Homework for all pupils includes not merely the study of textbooks, but also the reading of supplementary books and periodicals.

READING INSTRUCTION

Reading instruction seeks to develop pupils' conscious insights into how to get meaning from the printed page. The approach is eclectic, utilizing newer linguistic advances together with established methods.

Extensive reading practice is provided to implement research findings that—other factors being equal—the more a pupil reads, the more he will gain in reading skills.

Teaching of reading is an articulated process from grade to grade and school to school: in methods, in materials, in outcomes.

Complete and systematic presentation of reading skills is provided by concentration on skills designated in the Scope and Sequence for each grade level, while also giving recognition to these considerations—

—that the pupil begins to acquire the major reading skills during his earliest years as a reader

—that the child cannot be taught a specific skill in isolation at a particular grade level for the first time and for all time

—that a beginning in the presentation of all needed skills is effected as early as possible in the pupil's school career

—that reinforcement is effected as often as possible.

A continuous program of testing and diagnostic procedures is maintained—

—to effect the proper assignment of the individual student to the class or group in which instruction at his level is being provided

—to provide measures of the needs and accomplishments of instruction in reading.

B. VARIETY OF READING APPROACHES

Since the major research-and-development work is taking place in respect to instruction of the beginning reader, the variety of approaches in that area is briefly described here and is more fully detailed in K-4 sections of the English Language Arts Curriculum.

BASAL READERS

Current data indicate that throughout the country the most commonly used medium of instruction for beginning readers in the primary grades is the basal-reader series. This usually takes the form of a series of preprimers, primers, graded readers, workbooks, and associated materials.

Before the child can learn to read in the basal reader or in any other material, he must first have some knowledge of spoken language. Unless he has encountered a minimal number of words orally, he cannot begin to read and interpret the words on a printed page. Part of the classroom activity taking place before and during the initial use of a basal-reader series, therefore, is concerned with developing *auditory perception.*

If the child is to recognize letters or words, he must be able to discriminate between different shapes of objects and ultimately between different shapes and forms of letters and words. Part of the early instruction, therefore, is devoted to *visual perception.*

At the preprimer level the pupils are taught a basic sight vocabulary of 60-70 words or more, building up their visual and auditory discrimination and developing their skill in using context and sometimes accompanying pictures as clues to word recognition. At the primer level phonic analysis is used, as well as the beginnings of structural analysis, which at the lowest levels is concerned, for example, with recognizing the role of such word elements as the ending *s, ed,* or *ing.*

As the pupils move along through the graded readers, they develop increasingly higher skills related to word attack, word meaning, and getting and interpreting the meaning of sentences and passages.

The teaching methods and activities for a basal-reader series are usually detailed in a teacher's manual prepared by reading experts. The teacher's manual is an indispensable tool in the use of basal readers.

A development of recent years is the production of basal readers applying linguistic theory. Since the reading of our language is made difficult by the use of the same letter-combinations for different sounds, the authors of these readers devote major attention to beginning with words that are fairly regular in their correspondence between sound and spelling. Thus such words as *bat, cat, fat, mat, sat* appear in the early pages of the linguistic reader series.

THE LANGUAGE-EXPERIENCE APPROACH

A typical procedure in the language-experience approach is to start pupils talking about their observations and experiences: the actions of a pet brought into the classroom, a happening at home or on the street, the subject matter of a picture that a child has drawn. Using large chart tablets, the teacher records the words and sentences dictated by class members or by an individual pupil, describing or giving reactions to the experience. Then the teacher reads what has been dictated, sweeping the pointer under each phrase as she proceeds. Next she repeats the process, pointing to the words and having the class, group, or pupil say them along with her. On subsequent days the chart is reread for further practice. Further, the pupils become "word-savers," putting the words that they have saved into "banks" by writing them on cards and filing them in boxes or simply by writing them in notebooks. Subsequently, various activities related to phonics are performed, using the words from the "banks." The obvious advantage is that children learn to read the words that they already know how to use. Basically a tool for teaching beginning readers, this approach is applicable to instruction in grades 5-12 either for native-born nonreaders or for those learning English as a second language.

INDIVIDUALIZED READING

The initial sight vocabulary necessary to start pupils on an individualized reading program can be acquired through language-experience or through basal readers. Once the pupil has an initial sight vocabulary, he chooses his own reading materials from classroom stocks of trade books, basal readers, and other publications. Then he spends time in class reading his book to himself or sometimes to a partner, and every few days has a conference with his teacher who gets him to talk about what he has read and who gives him help with word attack, word meaning, and comprehension problems. Instruction in skills is done on an individual basis or in small flexible groups organized to meet a demonstrated need. Above the primary grades this approach has special value with severely retarded readers.

NEW ALPHABETS

Many pupils have difficulty in the early stages of learning to read because they are confused by the use of the same letters or letter-combinations for different sounds; their ability to recognize words on the printed page is adversely affected. Modifications of the alphabet, therefore, are the subject of experimentation by various groups to achieve a closer one-to-one relationship between sound and symbol. Wide study is being currently given to the Initial Teaching Alphabet, utilizing 44 symbols, of which 24 are the traditional ones. The pupil learns to read and write with the i/t/a symbols; toward the end of the first grade or during the second grade in the case of slower pupils a transition is made to traditional orthography. This approach has value only for pupils who have not yet developed word-recognition skills.

SELF-TEACHING MATERIALS AND TEACHING MACHINES

Reading, like other skills, is getting attention from specialists in programmed instruction. Their aim is to produce materials in which insights into the reading process are provided step by step through small increments of learning. Reinforcement of the learning drive is afforded by the pupil's being informed, with minimum delay, in regard to the correctness of his response. An advantage of programmed materials is that they lend themselves to independent work by the pupil after initial instruction and direction provided by the teacher.

Teaching machines are available for pupils' self-instruction with such materials. When the latter are programmed into a teaching machine, greater potentialities for interaction between the pupil and the program are made available.

C. PRE-K — 12 READING SKILLS

This listing provides a condensed overview of the reading skills taught in the primary, intermediate, and high school grades. For the fully detailed sequence of skills see Chapter II for Grades 5-6, Chapter III for Grades 7-8, and Chapter IV for Grades 9-12.

Developing Word Power

WORD-ATTACK SKILLS

- Sight Vocabulary
- Picture Clues
- Phonetic Analysis
- Structural Analysis
- Dictionary Skills

VOCABULARY SKILLS

- Context Clues
- Synonyms, Antonyms, Homonyms, Homographs
- Multiple Meanings
- Common Abbreviations
- Literary Allusions
- Foreign Words and Phrases
- New Coinages

Comprehension Skills: Getting and Interpreting the Meaning

Getting the Main Idea of a Paragraph; Seeing the Relationship of the Main Ideas of Several Paragraphs

Relating Supporting Details to Main Idea; Distinguishing Between Important and Unimportant Details

Organization of a Paragraph as an Aid to Comprehension
Getting Meaning from Punctuation; Interpreting Typographical Clues to Meaning
Using Pictures as Clues to Meaning
Drawing Inferences
Predicting Outcomes
Distinguishing Between Fact and Opinion
Arriving at Conclusions
Grasping the Theme of a Literary Work
Identifying the Author's Purpose
Awareness of the Reader's Role in the Reading Situation
Understanding the Mood of a Selection
Stimulating Imaginative Response Through Visualization
Interpreting Figurative Language and Figures of Speech
Recognizing Slanting and Use of Loaded Words; Recognizing Propaganda Techniques
Idiomatic Expressions
Euphemisms
Sensitivity to Nuances in Language
Awareness of Humor, Pathos, Irony, Wit, and Satire
Awareness of Tone
Using Insights from Reading to Modify Values, Outlooks, and Opinions
Point of View
Weighing Evidence
Recognizing Fallacies in Logic
Grasping Relevancy or Irrelevancy
Making Appropriate Value Judgments
Bibliotherapy
Appreciating Realism, Romanticism, and Similar Aspects of Literary Treatment
Comprehending Symbolism and Allegory
Determining the Validity of a Work
Literature as Art

Work-Study Skills

Scanning and Skimming to Find Information
Following Directions
Summarizing
Taking Notes
Interpreting Graphic Representations

Recognizing Purposes and Uses of Parts of a Book
Understanding the Differences between Fiction and Nonfiction
Evaluating Reading Materials
Analysis of Questions in Examinations and Homework Situations
The Intensive Reading-Study Method: SQ3R
Terms and Abbreviations in Footnotes and Citations
Applying Appropriate Reading Rate and Increasing Rate of Reading
Using Library Resources and Reference Materials

D. OUTCOMES IN READING

Outcomes at all school levels bear a family resemblance because of the reappearance of various elements in a rising spiral of learning.

INTERMEDIATE SCHOOL AND JUNIOR HIGH SCHOOL

Skills for word recognition, for vocabulary building, and for comprehension of the sentence, the paragraph, and the longer selection
Skills in interpretation of meaning, as in drawing inferences, predicting outcomes, distinguishing between literal and figurative language, understanding the mood of a selection
Command of fundamental work-study skills, as in knowledge of functions of the parts of a book; knowledge of the contents and use of the dictionary; skills of following written directions, of interpreting graphic representations, of analyzing questions
Familiarity with the library and ease in using its resources
Knowledge of the contents and organization of the encyclopedia and other simple reference tools
Understanding of the distinguishing characteristics of different types of reading material, such as fiction and nonfiction
Pleasure in reading and a habit of turning to the printed page for enjoyment and information

HIGH SCHOOL

Mastery of the mechanics and skills of getting meaning from the printed page
Refinement of interpretive and critical skills, as in anticipating outcomes, perceiving relationships, detecting unauthenticated statements or flaws in reasoning, evaluating usefulness or validity, recognizing worthy and unworthy propaganda, reaching conclusions
Appreciation of the writer's style, point of view, purpose, mood, organization

Enrichment of vocabulary; familiarity with allusions; sensitivity to connotation, implied meaning, and figurative use of language

Cognizance of the value of reading as an aid to understanding oneself and others, as well as society and the world at large

Ability to assimilate and retain what is read

Mastery of work-study skills: adapting reading rate to content and purpose; outlining, summarizing, note-taking, skimming and scanning; reading maps, charts, diagrams, keys; locating materials in books, reference tools, the card catalogue

Discrimination in selecting reading materials for personal needs

Habitual dependence on books and other publications for scholastic, vocational, and leisure-time activities

CHAPTER II

Reading in Grades 5-6

Grades 5 and 6 represent, in one sense, a transitional period in the reading program. In the preceding grades, instruction, activities, and materials were directed toward developing the fundamental skills involved in satisfactory and pleasurable reading experiences. Emphasis was placed on the development of word power and the acquisition of skill in the comprehension and interpretation of material appropriate to the children's maturity and reading levels. Initial work-study skills were introduced.

In Grades 5 and 6, however, the thrust of the program is in the direction of applying and refining, rather than learning, basic reading skills. Fundamental skills are reviewed, retaught when necessary, and raised to higher levels. It becomes extremely important, therefore, for the teacher in these grades to be familiar with the reading program in Grades K - 4. Some knowledge of the program in Grades 7 - 8 or 7 - 12 is, of course, helpful in developing a program that has continuity and ultimate, as well as immediate, goals.

A. ASSESSING PUPIL STATUS AND NEEDS

In order to plan a reading program the teacher assesses as rapidly as possible the reading status of the pupils in his class. He does this by:

Studying Pupil Record Cards. The pupil's *cumulative record card* indicates his personal and educational progress. It gives the teacher's estimate of the pupil's reading level and, for children learning English as a second language, a language competency rating. The card may reveal, also, aspects of personality, character, and functioning which cannot be measured through tests. Whichever of these factors influence the child's ability to achieve to his fullest capacity and potential should be considered in diagnosing his needs for reading instruction. The *test data card,* included in the folder, indicates the pupil's reading grade level as measured by standardized tests. Some folders will include a *reading record card* which gives a more precise and complete picture of the pupil's previous reading program, his current instructional level, and his skill weaknesses.

This review of pupil records gives the teacher sufficient background for planning and organizing a tentative reading program. As the program gets under way, the teacher fills in further details of the strengths and weaknesses of individual pupils by:

Making Daily Observations. To the information about the child gathered from other sources, the perceptive teacher will add informal evaluations based on observation of the pupil's functioning in the classroom. These will be punctuated by periodic tests of achievement and progress.

Giving an Informal Textbook Test. This test, providing a quick method for judging a child's approximate reading grade, has the added advantage of utilizing available classroom material. This facilitates matching materials of instruction with the child's reading level.

At the beginning of the school year the test is used:

1. To determine a pupil's instructional reading level
2. To aid in requesting appropriate reading material
3. To diagnose abilities and deficiencies in skills
4. To aid the teacher in grouping pupils for reading.

During the school year the test is used:

1. To move a pupil from one instructional level to another when reading material is too easy or too difficult
2. To evaluate his mastery of skills taught
3. To determine the instructional level of a newcomer
4. To complete the record of a pupil being transferred.

At the end of the school year the test is used:

1. To evaluate a pupil's reading progress
2. To complete his reading record before sending it on
3. To provide supervisors with information that will help them in planning their next school organization.

Testing Procedure. In administering the informal textbook test, the pattern is the following:

1. *Conditions.* Administer each test individually.

2. *Materials.* Obtain basal readers in a specific series, ranging from one year below to one year above the pupil's reading level, as noted on his reading record. Use, if available, the free informal-textbook-test pamphlet prepared by the publisher of the series being used. (This pamphlet indicates by page numbers the selections best suited for use in tests and provides suitable comprehension questions for each indicated selection.)

   Or, prepare an original test: (a) Select a passage of about 100 running words in a story without too many unfamiliar concepts. (b) Prepare four comprehension questions based on the selection, including literal meaning and finding details, getting the main idea, drawing inferences, and reacting to the story.

3. *Procedure.* Choose a basal reader corresponding to the pupil's instructional level as noted on his reading record. Introduce the selection, establish rapport, tell a little about the story, tell the proper names, and ask the pupil to read *orally without previous silent reading.*

4. *Scoring.* Note and count errors as follows:

   Nonrecognition Errors. Each different word a pupil does not know (tell him the word after five seconds) or mispronounces counts as one error. Words mispronounced because of foreign accent are *not* counted as errors.

   Addition Errors. Count as one error all words the pupil adds, regardless of the total number of additions.

   Omission Errors. Count as one error all words the pupil omits, regardless of the number of omissions.

   Ending Errors. Count as one error all endings the pupil omits, no matter how many endings are omitted.

Interpreting the Informal Textbook Test. If a pupil makes fewer than 5 errors, repeat the test on a reader at the next higher level. Continue until the level at which he makes about five errors is reached.

If a pupil makes more than 5 errors, repeat the test on a reader at the next lower level. Continue until the level at which he makes about five errors is reached.

If the pupil makes about 5 errors, then ask the four comprehension questions. A score of 75 percent or higher indicates that this is the child's instructional level. If he scores lower than 75 percent, then—

—Prepare another test of 100 running words from a story at the level on which he scored about five errors.

—Have the pupil read the new selection *silently.*

—Ask him four comprehension questions.

—A score of 75 percent or higher indicates that this is the pupil's instructional level; but if the comprehension score is lower than 75 percent, then assign him the reader *one level below* the one used in this test, for this is the pupil's instructional level. Work closely with him on his comprehension skills.

B. ORGANIZING FOR READING INSTRUCTION

CLASS ORGANIZATION

In some schools assignment of pupils to the class—based on standardized tests, teacher recommendations, and guidance facilities and findings—is planned so that initially the reading level of each child is as close as possible to that of the group as a whole. The pupil takes instruction with this class in all or most subject areas.

In other schools pupils are assigned only to a specific subject with other children on the same achievement level in that subject. Thus a pupil may be assigned in one subject to a class working on a high achievement level and in another subject to a class working on a lower achievement level.

GROUP ORGANIZATION

Even when class members are not far apart in achievement levels, occasion will arise for groupings within the class. Not all children on the same achievement level need the same amount or kind of skill instruction; not all children are interested in the same materials. When classroom routines and management have been well established, therefore, the teacher may wish to organize two or more groups as necessary for the pupils and as feasible for teacher and classroom situation.

The most common bases for grouping pupils are:

Instructional level; e.g., 4.6, indicating the sixth month of the 4th grade as determined by standardized tests, informal tests, and teacher observation

Special needs as determined by an inventory of strengths and weaknesses *(See Sequential Levels of Reading Skills: Prekindergarten—Grade 12.)*

Special interests of pupils, either short range or long term.

Grouping will be little more than a change in seating arrangements, however, unless it is marked by the following: (a) *Flexibility:* Groups are formed and re-formed in terms of instructional needs and developing interests. (b) *Purposeful activity:* Children know why they are working in a particular group. Work is related to an immediately completed or immediately anticipated reading experience. (c) *Ability to work independently:* Pupils are able to work independently, following clear, definite instructions. They are given access to the necessary materials.

To make sure that group work actually serves the needs of pupils, the teacher's responsibilities are to—

—have a specific purpose for forming the group
—know the specific aim(s) of each assignment given to the group
—make certain that the independent-reading work assigned can be done independently by the children and is of value to them
—work out a method for checking independent assignments with the children; allocate time for this checking
—confirm that the children have the materials needed for the assignment and that extra supplies are available
—provide extra assignments of value for the rapid workers
—evaluate the proportion of reading time being given to each group in the light of the reading needs of individual children.

MATERIALS OF INSTRUCTION

Reading in and out of class involves: basal readers and skilltexts, programmed materials, literary works and collections for reading in common by the class; trade books, magazines, newspapers, textbooks in content areas, and audio-visual materials. The variety and range of material should be sufficiently extensive to challenge the most able reader and yet provide the least able reader with books he can read comfortably. Wide and frequent reading helps pupils feel comfortable in today's print-oriented society, and it encourages a lifelong habit of finding enjoyment in books.

READING ACTIVITIES

Reading instruction for children in the fifth and sixth grades includes such activities as:

1. Reading an assigned selection—often in a basal reader or literary anthology—silently and orally for purposes clear to the pupils; discussing the selection read
2. Using workbooks and skilltexts to reinforce a word-attack or comprehension skill
3. Using content area texts to develop skills appropriate to the subject.

USING A BASAL READER

In fitting instruction to the class, the teacher will probably give more time and attention to the basal reader with pupils who barely achieve or who fall below the normal reading expectancy—and more attention to literary works and collections with those who are above the norm. When the teacher uses the newer readers of a more literary type now available at the intermediate level, he is better able to shift the emphasis gradually from the basic skills approach of the primary grades to the literary study-in-depth of the upper years. In any case, the basal reader is only one of many varied books, periodicals, and other materials used in the program.

The basal reader should fit the instructional reading level of the pupil. Selection of a text for a group or class should be based on pupil abilities, interests, and experiential background. If, for example, a third-grade book is called for by the reading abilities of a particular group in the sixth grade, consideration must still be given to finding a text appealing to the interests and degree of sophistication of the pupils involved.

The teacher's manual or teacher's edition is an excellent source of ideas and practices which the creative teacher can use as a starting point in planning. In general, a guided reading lesson using a basal reader or a skill textbook includes:

Selecting the Material. Choice of a story or selection should be based on abilities and interests of the class. The skill that the group needs to acquire and the appeal of the content are the criteria; the order of material in the book need not be followed precisely although it should be noted that readers frequently have the easier materials at the beginning and the more difficult at the end.

Preparing the Lesson. The teacher becomes thoroughly familiar with the selection, determines the aim, and plans the lesson as indicated below.

Introducing the Selection. The teacher motivates by recalling pupils' own related experiences or by raising the questions or encouraging the questions that they would naturally be inclined to ask about the selection. Thus, for a selection about dogs the teacher might build upon any observations pupils have made. Then the question might be asked: "How can you tell the difference between a pointer and a German shepherd?" A few tentative replies will lead to the comment: "Let's read to find out what this selection tells us about that difference and about other characteristics of these two breeds."

Pictures and other aids that furnish background may be used; those in the text often deserve an advance scanning by the class.

Insuring Readiness. The teacher scans the material and selects the most difficult new words or unfamiliar concepts to present orally and on the board, preferably in the context of phrases or sentences. Meanings are elicited by giving several illustrative examples of the word used in sentences. Pupils are expected to use all their word-attack skills to identify unfamiliar words and their meanings as they are met in the context.

Purpose for reading is established, generally in the form of questions to be answered.

Reading the Selection. The first reading of a selection should be silent. While the pupils read, the teacher moves about, observing individual difficulties and providing help as needed. Notations regarding those needing subsequent assistance may be made.

After the Silent Reading. Discussion of the selection is frequently coordinated with purposeful oral reading of significant sentences or passages.

In the discussion the teacher asks questions about facts and conclusions, characters and feelings or motivations, happenings, and implications. Additional questions and activities are used to develop the reading skill or skills being learned or practiced in this lesson. On occasion, provision may be made for further application, related to the content or to the skill, by work at home or in future lessons. The latter may grow out of the evaluation when, at the end of the activity, the teacher reviews the lesson to see to what extent it accomplished its purpose and to what extent it uncovered strengths or weaknesses.

Workbooks related to basal readers or skilltexts are useful in providing reinforcement exercises for a skill that has been taught. Results should be carefully evaluated to determine whether initial teaching was effective and whether additional practice is needed. Exercises must always be used judiciously, each one being selected and assigned only if it pertains to a skill needing reinforcement or extension.

USING LITERARY WORKS AND COLLECTIONS

When pupils are on grade level or are advanced in reading skills, consideration may be given to using literary works and collections as *supplements* to, or *substitutes* for, basal readers. This involves class study of fiction, nonfiction, poetry, and plays read in common by all members of the class.

For these pupils the advanced word-attack, comprehension, work-study, and appreciation skills are often most effectively taught and practiced in the context of the literature being studied in class.

USING THE INDIVIDUALIZED READING APPROACH

Some pupils entering the fifth grade will have previously received instruction through the individualized reading approach. This approach may be continued or may be instituted at this grade level.

The approach requires easy access to a wide variety of regular trade books in place of basal readers. Books are selected on an individual basis to suit each child's interests and abilities. A constantly changing flow of books and materials into the classroom is maintained.

The reading period includes such experiences as these:

1. Reading a book chosen by the pupil with teacher guidance if needed.
2. Sitting in short conferences with the teacher. The latter asks the child to read the title, a caption, a line or two; asks for reactions

to the story or some incident in it; asks questions to test word recognition and story comprehension; or teaches a word-recognition skill.

3. Sharing enjoyment of a book with the class by telling the main idea of the story or an incident in it; by pantomiming or dramatizing dialogue; by giving reactions through a brief oral or written report.
4. Participating in a group or class session in which the teacher deals with a reading skill, the need for which has come to light in individual conferences with a number of children.
5. Keeping a record of books read. The child prints book titles and authors' names on cards or slips of paper and places them in an envelope under his name on a bulletin board.

The number of children involved in an activity, the length of time a specific activity is carried on, and the combination of activities appropriate in a reading period are determined by the teacher. He must also decide on the parallel program of sequential skills to be taught, selecting them with reference to the Scope and Sequence.

Where the individualized approach is not the primary instruction procedure, it may well be utilized for supplementary reading purposes. The pupil should be stimulated to read as many books as possible beyond those studied in common with the rest of the class. The pupil reads, in and out of school, books that he has selected under the teacher's guidance either in the classroom library center or in the school library. He shares the pleasure of his book by talking about it to the class, and he is given recognition as a reader by listing on a bulletin board the books he has read. Such stimuli as visits to the neighborhood library, book talks by the school or public librarian, publicizing of television offerings related to books, holding book fairs, and working with parents and the PTA encourage home reading.

PROVIDING FOR ORAL AND SILENT READING

At the lower levels of reading ability, oral reading in class is essential in checking word-recognition skills and the fundamental reading-comprehension skills. At any level, the teacher utilizes selected passages for oral reading to check students' abilities; for example, in interpreting an author's mood, tone, or intent—and to provide on-the-spot instruction in the needed skills. Certainly, in Grades 5 and 6, oral reading is vital in reading instruction, and an appropriate balance of oral and silent reading should be established.

These considerations should be taken into account in oral reading.

1. Silent reading should precede oral reading. This helps the pupil to analyze new words and to explore both ideas and the structured language in which they are expressed; it also enables him to get the overall context of the passage. When he comes to the oral reading, he will thus be enabled to avoid hesitancy and stumbling over words and to relate normal intonation to the reading act.
2. Oral reading should be done with purpose. Calling on pupils to read sentences or paragraphs in turn, simply to check—or even to help—word recognition and pronunciation, is completely inadequate in serving the goals of reading instruction. Oral reading may be done to provide: evidence to be examined in a discussion, the basis for proving a point, the means of creating a mood, the projection of a dramatic role, and the like. It should lead to, or grow out of, something that is meaningful to the class.
3. It is vital that in *oral* reading the pupil be guided to use stress, pause, and pitch, for this experience helps him to form the habit of supplying these characteristics of spoken language when he reads silently. The pupil who fails to do this is the one who reads word by word, giving each word full stress. Guiding such a pupil to read expressively with appropriate stress, pause, and pitch is an important contribution to reading skill.
4. Effectiveness of oral reading may be measured by audience attention and reactions or may be evaluated by reference to criteria previously established by the group. Tape recording will help.

C. PLANNING THE PROGRAM IN FUNDAMENTAL SKILLS

The program in these grades provides for continued instruction in the fundamental reading skills: vocabulary and concept development, word attack, comprehension, and work-study skills. Though these skills are best learned and practiced in functional situations, some learning and practice must take place apart from, and in addition to, the functional exercising of skills.

Concept and Vocabulary Development

Concept and vocabulary development are closely interrelated. As a teacher provides experiences to develop concepts, he tries to help children acquire the correct and precise vocabulary with which to think about, organize, and integrate the concept.

This development of vocabulary in relation to experiences and concepts gives pupils the necessary background for understanding the meaning of many words they meet in their reading. The context in which a word appears gives it the particular meaning intended by the author, as in "*Tap* Jim on the shoulder" and "Jim got a drink from the *tap*." Or in "I will *go* to the store" and "all systems are '*go*'!" This is particularly important for reading in the subject areas where children are likely to meet a large number of new words and concepts. Pupils are confused by the fact that in mathematics, science, and other subjects familiar words are used technically with new meanings and technical words are often used with different meanings; e.g., *earth* as soil and *earth* as planet.

A large number of unfamiliar concepts and words can seldom be presented in a single reading. The teacher will need to introduce them gradually in several sessions, especially if the ideas are abstract in nature. Television programs can be used for experiential background; such programs as the documentaries for children or the Disney films help to clarify children's concepts of places, animals, and people previously unfamiliar to them.

The skills which follow have been taught and practiced in the primary grades. Not all children learned them; not all who learned them will remember them. They require frequent review and, in some cases, careful reteaching.

Word-Attack Skills

Independence in reading is dependent upon the child's having the keys for unlocking new words wherever he meets them. As the pupil progresses in reading, the teacher stresses the need to use a number of clues to the recognition of a word and the comprehension of its meaning. Children develop increasing skill in the use of phonetic and structural analysis in addition to the context clues mentioned above.

USING PHONETIC ANALYSIS

This skill contributes to word recognition through associating the sounds in words with their letter symbols. To profit from instruction in phonetic analysis, children must have the ability to make fine auditory and visual discriminations.

The teacher reviews or teaches the phonetic elements: short and long vowels; single initial, medial, and final consonants; initial and final consonant blends and digraphs; blending of consonants and vowels.

Children move to that level of phonetic analysis at which they do the following—

—Hear and identify, note and recognize consonant blends that represent two sounds: *br, dr, fr, gr, pr, tr; cl, bl, fl, gl, pl, sl; st; sp; tw, sw;* and consonant blends that represent a single sound (digraphs): *ch, wh, ph, sh, th, ng.*

—Blend letter sounds within root words, and blend letter sounds on to root words: *cr awl, crawl ing.*

—Recognize that some consonants are silent, as *k* in *knock, b* in *crumb,* and some have variable sounds, as *c* in *cat, race; s* in *say, wise.*

—Realize that different letters may represent the same sounds as *Ph*ilip, *f*at, cou*gh,* and that long vowels have variant spellings, as *ei, ai, ay, ey; i, ie, uy, y.*

—Understand, arrive at, and apply simple generalizations; e.g., if there is one vowel letter in a word, the vowel usually has the short sound unless it is at the end of the word; if there are two vowel letters in a word, one of which is final *e,* usually the first vowel letter has its long sound and the final *e* is silent.

Suggested teaching procedures include these—

—Draw upon vocabulary in material being read, taking the words from context, analyzing them, and putting them back into context.

—Use auditory and visual discrimination activities to show children that the sounds of letters and letter combinations are determined by their use in a word. Variations in sound, such as the sound of *a* in *cat, car, ago, call* or of *s* in *see* and *rise,* are pointed out to the children. Help them find clues for determining which sounds to use.

—Give children the opportunity to discover the generalizations for themselves and to find, in familiar reading material, words to which the generalization applies.

—Encourage the children to apply their knowledge of, and skill in, phonetic analysis as they try to unlock unknown words.

USING STRUCTURAL ANALYSIS

This skill involves recognizing a word from its root parts and noting changes that result from dropping or adding prefixes and suffixes.

In the earlier grades children are helped to recognize a familiar word—*play*—to which an ending—*ed, s, ing*—has been added, as well as to find the known parts of compound words—grand*mother*. Continued experiences in reading extend these basic understandings to include some of the more common prefixes and suffixes. Children develop the ability to do the following—

—Recognize compound words formed with a known and unknown word: *cast* in *downcast.*

—Recognize variant forms of known words and the change in meaning resulting from the addition of *er* and *est.*

—Identify suffixes and prefixes and recognize their function: *un*kind, kind*ly.*

—Identify contractions; e.g., *let's, can't, don't, it's, isn't, haven't, I've, wasn't, we're, wouldn't.*

—Recognize the number of syllables in a word—monosyllabic before polysyllabic—and learn that each syllable has a vowel sound.

Suggested teaching procedures for structural analysis parallel the steps in teaching phonetic analysis—

—Develop auditory and visual discrimination skills. Select words related to the specific point being taught; e.g., *jump* and *eat* for *ing* or *s; small, long, tall* for *er, est.* Other lists may show how *do not* becomes *don't; is not,* becomes *isn't.* Say each word. Write it on the board; talk about it; identify the root word by framing.

—Guide children to make the appropriate generalization; e.g., that one or more letters are left out when the two words are joined together and the apostrophe mark takes their place. Explain that this shortened form is called a contraction.

—Provide meaningful practice in various types of reading and writing activities.

—Encourage children to use structural analysis, when appropriate, to unlock the meaning of unfamiliar words in reading context.

As children's reading experiences continue, each child develops his own pattern of word attack. The teacher's purpose in exposing children to several types of word analysis techniques is to enable them to select and use those most helpful to them in a given reading situation. He encourages them to combine phonetic and structural analysis with contextual clues to identify words and their meanings.

Comprehension Skills

In guiding the child in the use of specific comprehension skills, the teacher is aware of the types or levels of comprehension and varies the activity in such a way as to encourage children to operate on more than one level of comprehension. Reading materials at the lower grade levels are usually simple and, therefore, lend themselves better to literal comprehension. In order to extend the thinking process, however, increasing stress should be given to interpretation and evaluation rather than to literal comprehension. The type of material used will, to some extent, determine the types of questions which may be asked or activities which may be initiated.

GETTING THE MEANING

1. Pupils seek the *main idea* (a) by making up titles for pictures or for stories told or read by the teacher, (b) by choosing the best of several titles for a story that has been read, (c) by discussing several sentences that tell what a story is about and by selecting the best one. Follow-up discussions should require that pupils justify their choices in a multiple-choice exercise. Through such discussion pupils should be able to develop the insight and the power of reasoning needed to deal effectively with reading comprehension questions.
2. Pupils find *details* (a) by choosing the best title for a selection and then finding the sentences that give details supporting their choice, (b) by doing the same as *a* for the author's title, (c) by responding to a challenge to find "three things"—or any specified number—that contribute to the main idea identified by the teacher for a passage.
3. Pupils determine *sequence* (a) by responding to questions about what happened first, next, and last in a story read, (b) by retelling the story in correct order of action, (c) by rearranging sentences of a passage which has purposely been jumbled.

4. Pupils learn to follow *directions* by responding to written instructions on the board, on charts or signs, in textbooks or workbooks.

INTERPRETING THE MEANING

Pupils acquire skill in interpreting meaning through activities such as those below. Specific exercises and lessons appear in all basal readers and reading-skills textbooks.

1. Inferring a story from a picture; later, inferring a story from a short descriptive passage
2. Composing an ending for an author's story; anticipating the outcome while reading a story
3. Supplying the plot development after being given the characters and an initial set of circumstances
4. Comparing different versions of stories or folktales
5. Responding to *how* and *why* questions rather than *what, who* or *when* questions
6. Interpreting characters in dramatizing stories
7. Interpreting mood, tone, other nuances, and inferential conclusions.

Work-Study Skills

Training in work-study skills related to reading involves such matters as the following:

1. Handling books properly
2. Knowing the parts of books
3. Developing ability to work independently, following written directions
4. Learning to interpret charts, diagrams, graphs, maps, and the like
5. Applying alphabetic sequence in locating words in the dictionary, in an index, or in other resources
6. Using the dictionary
7. Becoming familiar with library and reference tools and resources
8. Becoming aware of what is available in the newspaper, the magazine, the telephone directory; becoming competent in using these media
9. Learning to take notes and to organize them in an informal outline.

D. THE SCOPE AND SEQUENCE OF READING SKILLS

The skills taught in previous grades are extended and refined in Grades 5 and 6. They are, of course, presented so as to maintain the relationship of skills lessons to the major objective of fostering a love of reading. Illustrative lessons in Chapter V of the Literature Strand show how to integrate in literature study the specific skills covered in this scope and sequence. For example, the lesson on "The Princess and the Glass Mountain" includes listing events in sequence, finding significant details, grasping figurative language, extending the author's narrative to provide alternative endings, and drawing inferences about character.

Teach each of the following skills by—

—devoting entire lessons to development of insight into and practice of the skill

—devoting parts of lessons in literature and other subject areas to reinforcement of instruction in the skill.

Adjust instruction to individual needs by—

—finding the pupil's level of achievement in a given skill and giving instruction to raise him to higher levels. (See *Sequential Levels of Reading Skills: Prekindergarten—Grade 12.)*

GRADE 5

Developing Word Power

PHONETIC ANALYSIS

SKILL

Using the dictionary effectively in respect to phonetic spelling, diacritical marks, and pronunciation key.

TEACHING SUGGESTIONS

1. Using a class set of dictionaries, have pupils study such words as *cooperation* and *meander*. Direct attention to syllabication, phonetic spelling, and diacritical marks. For each marked vowel or symbol in a word such as *meander* ask: What word in the key at the bottom of the dictionary page has the same symbol? How is the word in the key pronounced? How then should we pronounce the syllable with that symbol in the word which we are studying?

2. Select words from material currently being read by the pupils. Provide practice in analyzing the diacritical markings with the help of the pronunciation key; elicit the pronunciation of each syllable and then of the whole word.

STRUCTURAL ANALYSIS

SKILL

Reviewing the concept of syllables and leading children to see the relationship between primary accent and syllabication.

TEACHING SUGGESTIONS

1. Review the concept of the syllable by placing on the chalkboard pupils' names which vary in the number of syllables: *John, Thomas, Anthony, Alexander*. Guide the children to identify the number of syllables in each name. Other possibilities are girls' names, cities, countries.
2. For accent marks write on the board sentences such as the following:

   The *con′ flict* began at dawn.
   Does my plan *con flict′* with yours?
   I signed the *con′ tract* today.
   The cold weather caused the rails to *con tract′*.

   Have pupils read the sentences. Lead the class to understand the association between syllabication and the placement of accent, as well as the effect of accent on pronunciation and meaning.

STRUCTURAL ANALYSIS

SKILL

Gaining facility in analyzing word structure by identifying roots and the more common prefixes and suffixes.

TEACHING SUGGESTIONS

1. Have pupils analyze the meanings of prefixes such as these: *ab*normal, *away from* normal; *in*doors, *in* a house; *pre*paid, paid *before*.
2. Have pupils analyze the meanings of suffixes such as these: friend*ship, state or quality of being* a friend; lov*able, capable of being* loved.

3. Extend recognition of suffixes to include variant meanings: leak*age, action or process of* leaking; post*age, charge for* posting or mailing; orphan*age, home of* orphans.
4. Use exercises in skilltexts to provide practice with prefixes, suffixes, and roots.

Getting and Interpreting the Meaning

GETTING THE MAIN IDEA OF A PARAGRAPH FROM THE TOPIC SENTENCE

SKILL

Studying paragraphs to identify the topic sentences and learn that the topic sentence—not always the first—presents the main idea and that other sentences provide supporting details.

TEACHING SUGGESTIONS

Use paragraphs in the pupils' reading materials or prepared material such as the following:

> John was nervous on this, his first day in the new school. He nearly tripped going up the three steps to the school. He noticed he was wearing one brown and one black shoe. For a moment he thought he had lost his voice. Then he made a mistake and walked through the wrong door.

1. What sentence gives us the main idea of the paragraph? What is this sentence called?
2. In your own words, what is the main idea?
3. How do John's actions prove that he was nervous?
4. We call these actions "supporting details." Why?

RELATING SUPPORTING DETAILS TO THE MAIN IDEA

SKILL

Analyzing a paragraph to find and relate details to the main idea.

TEACHING SUGGESTIONS

Prepare a paragraph discussing the points of similarity and difference between two boys, as in the following:

> Art and Dick were alike in many ways and yet quite different in others. Both boys were tall and muscular; yet Art liked sports while Dick was totally uninterested. Neither boy liked to study, but Dick did study and received good grades.

1. Which sentences or parts of sentences tell you how Art and Dick were alike?
2. Which sentences, or parts of sentences, tell you the boys were different?
3. On the basis of these details were the boys more alike or more different?

EVALUATING DETAILS FOR RELEVANCY OR IRRELEVANCY

SKILL

Analyzing a paragraph to determine the relevancy or irrelevancy of details to the main idea.

TEACHING SUGGESTIONS

This skill clarifies the pupils' understanding of the paragraph and improves their ability to organize paragraphs in their own written expression. Use a paragraph from a book, one from the unidentified writing of a pupil, or one composed by the teacher for this purpose. Ask pupils to select the main idea and supporting details. Discuss the relationship of each detail to the main idea and to each other. Identify the idea which appears to be unrelated to the matter under consideration.

EXAMPLE

"Seeing Eye" dogs are intelligent and dependable. They are trained for many months before they are assigned to a blind person. I saw a documentary on their training. The dogs learn to be instantly responsive to the slightest pressure on their harness.

1. Which sentence expresses the main idea?
2. Which sentence adds to the readers' understanding of the qualities of the dogs?
3. Which sentence does not add to the reader's understanding of the dogs?

READING CRITICALLY

SKILL

Using clue words to distinguish between fact and opinion in printed material.

TEACHING SUGGESTIONS

Use a newspaper, adult or school oriented. Have pupils analyze an article for such expressions as "popular opinion suggests," "in my opinion," "a government report states," "President Johnson said."

1. Which words indicate the most reliable sources of information?
2. Which words indicate that the speaker is expressing an unverified opinion?

DRAWING INFERENCES

Skill

Using chapter titles to infer the content of a chapter.

Teaching Suggestions

Titles of chapters of a biography of a baseball player are the following:

Chapter 1. Early Days on the Sandlots
Chapter 2. Making the Minor Leagues
Chapter 3. Tryout for the Majors
Chapter 4. Back to the Minors
Chapter 5. Second Chance for the Big Time
Chapter 6. Hero of the World Series

1. In which chapter would you learn about the player's experiences before he entered organized baseball?
2. Even before you read Chapter 2, you can tell from the table of contents whether or not the ballplayer was successful in "breaking into" the minor leagues. How successful was he?
3. From the titles of other chapters can you tell how successful the player was in his first experience in the major leagues?
4. What does one chapter title tell about the player's record in the World Series?

Work-Study Skills

USING THE DICTIONARY TO CHECK MEANING

Skill

Selecting, from several definitions given, the meaning appropriate to the context.

Teaching Suggestions

1. Direct pupils to look up in their dictionaries the meanings given for such words as the following: *grip, dash.*
2. Write sentences on the board, and ask pupils to select the mean-

ing that fits the context:

The wireless operator missed the last *dash*.

The West is in the *grip* of a snowstorm.

SUMMARIZING

SKILL

Identifying significant data for use in a summary.

TEACHING SUGGESTIONS

Summarizing comprises general skills of reading comprehension and specific skills in identifying the most significant data. Any passage having a clearly defined main idea and a number of supporting details is appropriate for practice. Ask pupils to summarize a selection by choosing the main idea and the significant details. For example, in summarizing a description of Venice, details related to the canals or gondolas are significant; details of the weather on a day when the writer saw Venice are interesting but not significant.

LOCATING INFORMATION

SKILL

Using the parts of a book to locate desired information.

TEACHING SUGGESTIONS

Some language arts texts contain chapters and activities dealing with the parts of a book. In addition, the teacher uses pupils' textbooks in all subjects for study of title page, table of contents, index, glossary, appendix, frontispiece, list of maps or other aids, and jacket.

The index. Pupils with a knowledge of alphabetical sequence and with experience in dictionary usage can find a given item without difficulty. They do, however, need instruction in the variety of ways in which material can be categorized for indexing; for example, information about a ferry might be found under *Transportation, Boats, Rivers, Ferries, Waterways.* Use topics under study by the class, and duplicate a section of an index in the appropriate text. Ask such questions as these: According to the index, on what page is the topic of —— treated? If you can't find a topic under one word (example: *students*), under what other word might you look for it? (*pupils*) If you find a page listing of 142, 153-6, 180, where is most information on the topic?

Title page: What does the title tell about the contents? What information does this page supply about the author? Why is this information significant? Why does the publishing company include its own name on the title page?

Copyright page: What does the word *copyright* mean? Why is knowing the copyright date sometimes important? How would you react to a textbook with a copyright date of 1917? When might someone want a book with an old copyright?

Table of contents: Nonfiction—What information does the table of contents contain? How is it arranged? If you were unable to find a specific topic in the table of contents, where would you look? How does the table of contents in a book of fiction compare with that of a nonfiction book?

Glossary: How is a glossary like a dictionary? Unlike a dictionary?

Appendix: What type of information is likely to go into an appendix?

Frontispiece: Not every book contains a frontispiece. Where one is included, what value does it have?

Jacket: Since a book is entirely usable without a jacket, why does a publisher bother to supply one?

Lists of maps and other aids: What value does such a list have for the reader?

DEVELOPING LIBRARY SKILLS

SKILL

Learning to use the library as a resource.

TEACHING SUGGESTIONS

The pupil needs knowledge of the method of lending books, arrangement of fiction and nonfiction on shelves, reference books, magazines and periodicals, pamphlets, picture files, specific exhibits, card catalogues. The use of the card catalogue becomes increasingly important as pupils seek materials in subject areas. Prior to visiting the school library, the teacher alerts the librarians to the subject of the class interest or study. When pupils visit the library:

1. The librarian gives a group lesson in the use of the catalogue to find relevant material. She may prepare several giant-sized cards for

books that the children will need and use these in her group demonstration.

2. Several pupils take turns in finding books as the group watches.

GRADE 6

Developing Word Power

STRUCTURAL ANALYSIS

SKILL

Mastering *principles* of syllabication as a means to decoding words.

TEACHING SUGGESTIONS

Select examples of syllabication, and use them to lead inductively to a particular principle. Each principle is mastered in a separate lesson, is reviewed over a period of time, and is related to class activities.

Examples: *po ta to clin ic*
Principle: A word usually has as many syllables as it has vowel sounds.

Examples: *down town high way*
Principle: Compound words are divided between the root words.

Examples: *un tie dis arm*
Principle: A word is usually divided between the prefix and the root.

Examples: *help less hope ful*
Principle: A word is usually divided between the root and the suffix.

Examples: *but ter dit to mon soon der by*
Principle: When two consonants come between sounded vowels, the word is usually divided between the two consonants.

Examples: *ho tel de duct*
Principle: When one consonant comes between two sounded vowels, the word is usually divided just before the consonant.

Examples: *cy cle tur tle*
Principle: When a word ends in *le*, it is usually divided just before the preceding consonant.

CONTEXT CLUES TO WORD MEANING

SKILL

Learning to use punctuation clues to word meaning.

TEACHING SUGGESTIONS

Duplicate material or use literary or content area texts which include a reasonable number of unfamiliar words. Guide the pupils in their analysis of these materials to discover or reinforce the clues to meaning provided, for example, by commas and dashes.

She recognized the constable, the local law enforcement officer, by his badge.

A python—a deadly snake—slithered through the grass.

1. What words explain the meaning of *constable?*
2. How does the punctuation indicate this?
3. What words explain the meaning of *python?*
4. What punctuation marks indicate this?

CONTEXT CLUES TO WORD MEANING

SKILL

Using the context to identify the appropriate meaning for multireferential words.

TEACHING SUGGESTIONS

1. For context clues use such sentences as these:

   Johnny sat on the *bank* of the river and watched Jim dive.
   Johnny went to the *bank* for some money.
   Johnny said, "You can *bank* on me for that."

2. For practice with the dictionary ask pupils to write at least two sentences illustrating two different meanings of each of such words as *match, run, crook.*

Getting and Interpreting the Meaning

MEANING FROM PUNCTUATION

SKILL

Using punctuation as a clue to better understanding of written material.

TEACHING SUGGESTIONS

Prepare sentences which illustrate clearly the effect of punctuation or the absence of punctuation on meaning. Have children read silently and then orally such sentences as these:

Admiral Noy, my parakeet can really talk.
Admiral Noy, my parakeet, can really talk.

I passed the test.
I passed the test!
I passed the test?

Have you heard my sisters laugh?
Have you heard my sister's laugh?

PREDICTING OUTCOMES

SKILL

Predicting outcomes on the basis of both literal meaning and inferential interpretation.

TEACHING SUGGESTIONS

In the process of reading, the skilled reader is continually speculating upon and projecting outcomes. Sometimes these projections are later confirmed; in other instances they are negated and the reader reevaluates the clues.

1. At various junctures in the oral reading of a selection pupils should be asked what they think will happen next and why. (These predictions should be reviewed later.)
2. As pupils read in literary, social science, or science materials, they may be encouraged to: suggest and justify their own ending for a story; anticipate the probable effect of a historical incident on the people involved; predict the results of an experiment just described in the text.

DETERMINING SEQUENCE

SKILL

Determining sequence when it is not specifically stated, and placing details in parallel order.

TEACHING SUGGESTIONS

Assign two stories of adventure in the undeveloped West. Have pupils identify the sequence of events and find the parallel in the sequence and climax of the two stories.

CRITICAL READING

Skill

Recognizing slant in newspaper reporting.

Teaching Suggestions

Using duplicated copies of accounts of a protest march or demonstration of some kind, as reported in two newspapers, pupils analyze the choice of words, the incidents highlighted, the conclusions drawn.

FIGURATIVE LANGUAGE

Skill

Recognizing and interpreting figurative language.

Teaching Suggestions

Figurative language in prose and poetry is a stumbling block for the literal-minded. The teacher generally handles these as they occur in reading situations. He may, however, give several periods to the study of particular types of figurative language; e.g., proverbs. Introduce or review folk sayings or proverbs, and ask what is really meant by each. Begin with the familiar: "Look before you leap." "You catch more flies with honey than with vinegar." After this introduction focus in the same way on figurative expressions whenever they are encountered in reading materials.

Work-Study Skills

FOLLOWING DIRECTIONS

Skill

Following written directions.

Teaching Suggestions

Pupils practice following directions when they take a standardized test, order a book from a book club, or pursue a hobby. To give pupils such practice, teachers can duplicate directions for an activity.

One recommended approach to instructions: (1) read first for a general idea of what is involved; (2) reread, carefully interpreting and visualizing each step; (3) read again, following each step in sequence.

SCANNING

Skill

Adjusting rate of reading to purpose.

Teaching Suggestions

Ask pupils to scan—read rapidly through various types of materials—to find specific information needed in a class or group activity.

1. Sample pages from the telephone directory may be obtained from the telephone company, and pupils may be directed to find certain listings quickly.
2. A factual selection in a social studies text may be scanned to locate a date or name.
3. A table of contents or an index may be scanned to locate a given selection.

USING GRAPHIC REPRESENTATIONS

Skill

Using different types of map projections.

Teaching Suggestions

Pupils deepen their understanding of a region under study by reading several types of maps: political, physical, product, climate.

1. What is this type of map called?
2. What characteristics of the region does it give?
3. What is meant by the *legend* of a map?
4. What information is found in the legend?

REFERENCE SOURCES

Skill

Using an encyclopedia.

Teaching Suggestions

Pupils should have the opportunity to examine volumes and to note the following:

1. Alphabetical arrangement of topics

Persons by last name *(Kennedy, John F.)*
Places by first word *(New Orleans)*

2. Guide letters on the binding for topics in the various volumes
3. Guide words at the top of a page to indicate the first and last topics on the page
4. Cross references as directions for finding further information in other parts of the encyclopedia
5. Index: alphabetical arrangement of topics; use of subtopics
6. Date of publication: value in appraising whether material is up to date.

USING THE MATERIAL IN A DICTIONARY APPENDIX

SKILL

Using the dictionary to obtain nonlinguistic information such as biographical and geographical material, proofreaders' symbols, illustrations of national flags.

TEACHING SUGGESTIONS

1. Direct attention of pupils to sections of the dictionary other than the word entries. Discuss what information these sections have to offer; make assignments that involve the locating of information by reference to them.
2. Provide similar experiences with the atlas, the almanac, and other reference works.

E. SPECIAL NEEDS IN READING INSTRUCTION

THE ADVANCED READER

The advanced reader in Grades 5 and 6 is characterized by greater independence in his selection and reading of a wide range of materials. He reads to satisfy his personal interests and, in turn, is led on to new fields of interest by his reading. He is developing both on his own and with teacher guidance a personal library that represents the areas of greatest concern to him.

It is important to remember, however, that the skills of gifted children, as of all children, can be sharpened and their insights deepened by directed reading activities. Reading as a tool is refined through emphasis on research techniques that increase children's efficient use of such reference materials as the dictionary, encyclopedia, almanac, readers' guides. Critical reading skills are heightened by giving children responsibility for such activities as conducting a book column in the class or school newspaper, reviewing children's books and comparing these reviews with those of professional readers, comparing accounts of an important event in several newspapers or magazines, selecting from newspapers misleading or inaccurate use of such words as *all, everyone, never.*

Individual and small group assignments with clear direction and responsibility and with dates for completion are challenging and rewarding to children with superior reading ability. The able reader can also benefit from materials prepared for programmed instruction because of his high level of motivation and ability to work independently.

See the Literature Strand for the appreciational skills which all pupils should have and which bright students, particularly, will be able to develop to the highest degree.

THE BELOW-LEVEL READER

All children will not experience equal success in the reading program, and no single cause can be pinpointed for the reading retardation that some of them will suffer. A factor causing one child to fall behind his age group may not noticeably affect another, and often a number of causes may be responsible for a pupil's reading disability. Contributing to reading retardation are such factors as the following:

Physical: vision, hearing, physiological functions, general health problems

Psychological and personality: unsettling and warping effects of unfavorable comparison to siblings, neglect, overprotection, broken homes, rejection, quarreling or unstable parents, indifference

Intellectual: difference in rate of learning, inability to engage in abstract thinking, deficiencies in oral language and in visual memory

Environmental: lack of background experiences, cultural impoverishment, previous experience and background only in a language other than English

School: inappropriate and inadequate programs and materials, overcrowded conditions, disruption of learning caused by pupil or teacher mobility

The teacher is not expected to assume total responsibility for diagnosing the causes of reading disability. If a teacher finds that a child is not able to profit from regular instruction, he calls upon specialists outside the classroom, making referrals through his immediate supervisor to such specialists as the guidance counselor, school nurse, school doctor, school psychologist, speech improvement teacher, and corrective reading teacher.

F. EVALUATION AND DIAGNOSIS

Identification of students who are above, below, or on level is one function of testing. All pupils also require diagnosis of their special problems and needs. Further, periodic evaluation is essential to measure the effectiveness of instruction.

The supervisor and the teacher have many instruments available to them for such evaluation of reading levels and progress, as well as for diagnosis of individual needs. For reading tests see the approved *List of Tests for Grades K - 12,* Board of Education of the City of New York.

STANDARDIZED SILENT READING TESTS

Standardized tests can be used to measure pupils' levels of abilities in paragraph comprehension and knowledge of word meanings; some tests also measure word recognition.

Although such test results are valuable, these considerations must be taken into account:

1. Guessing plays some part in pupils' responses. The pupil who relies almost entirely on guessing can be detected by his getting the same percentage of right and wrong answers from start to finish on a standardized test that begins with easier questions and moves on to increasingly more difficult ones.
2. A reading grade obtained from a single test may be misleading and should be checked against other measures and day-to-day observations.
3. The reading grade represents the pupil's *frustration* level rather than his *instructional* level. The pupil cannot function with materials and instruction at his frustration level except under conditions of anxiety and stress; his instruction should be pitched at a level slightly below that indicated by his reading grade. (See further discussion under the caption "Reading Materials" in Chapter IV.)
4. A reading grade obtained from the conventional standardized test does not indicate specific weaknesses in skills.

STANDARDIZED ORAL READING TESTS

Many difficulties not brought to light by silent reading tests may be detected through standardized oral reading tests. These require a brief time to administer and score, and they provide analysis of such difficulties as the following:

Phonetic and structural errors in word recognition
Inefficient return eye-sweep
Omissions, additions, substitutions
Disregard of punctuation
Incorrect intonation: pitch, pause, and stress.

READING ANALYSIS CHECKLIST

Using a checklist of the following type will help the teacher in observing each child's physical and emotional reactions to reading experiences and in pinpointing his strengths and weaknesses.

Behavioral Clues to Reading Disability

.... Obvious dislike for reading
.... Poor attention
.... Lack of perseverance
.... Inability to read material on grade level
.... Symptoms of visual or hearing difficulties
.... Difficulty in remembering material read
.... Emotional disturbance and nervous tension when reading

Oral Reading

.... Word-by-word
.... Misuse of punctuation clues
.... Mispronunciations other than those due to using nonstandard English
.... Hesitations
.... Substitutions
.... Repetitions
.... Insertions
.... Omissions
.... Reversals
.... Poor phrasing
.... Unsatisfactory eye movement

Silent Reading

.... Subvocal reading
.... Pointing
.... Poor posture
.... Short attention span
.... Fidgeting
.... Book held too close
.... Book held unsteadily

Word-Attack Techniques

.... Guesses
.... Does not try
.... Fails to use:
    .... Picture clues
    .... Context clues
.... Inadequate use of phonetic analysis:
    .... Single consonants
    .... Consonant blends and digraphs
    .... Single vowels
    .... Vowel digraphs and diphthongs
.... Fails to use structural analysis:
    .... Compound words
    .... Prefixes
    .... Suffixes
    .... Roots
    .... Contractions
    .... Abbreviations
    .... Syllabication
    .... Accent

Comprehension

.... Specific difficulties with:
    .... Main idea
    .... Details
    .... Sequence
    .... Cause and effect
    .... Directions
    .... Predicting outcomes
    .... Critical analysis

Work-Study Skills

.... Limited knowledge of specialized vocabulary
.... Insufficient ability in the use of pictorial and tabular material
.... Lack of efficiency in using basic reading material
.... Inappropriate application of comprehension abilities

CHAPTER III

Reading in Grades 7-8

A. ASSESSING NEEDS AND ORGANIZING THE PROGRAM

Assessing pupil needs and status at this level requires the same procedures as in lower grades. See Section A of Chapter II.

Every pupil should receive instruction pitched as closely as possible to his level of ability and based as solidly as possible on materials matched with his interest and reading skills. For this purpose grouping within the class is useful, but it has these limitations: the need for additional plans and preparations by a teacher who already has to make several daily preparations for the different classes that he teaches; the probability of each group's receiving only a fraction of the teacher's concentrated attention; the tendency to devote the greatest amount of time to the slowest group; the added contrast, with resultant feelings of inferiority, for slow pupils in the same classroom with others functioning on higher levels; the difficulty of maintaining discipline, particularly for volatile youngsters at this age, when the teacher is working with a fraction of the class.

The grouping of pupils, within each grade, in English classes of *limited* heterogeneity is therefore desirable. Classes of the same grade and of different reading levels may be programmed for the same period to permit shifting a pupil readily from one class to another when testing and diagnosis reveal a change in his achievement level or needs. Even early in September such shifts should be made to correct faulty assignment or to take into account pupil improvement over the summer.

Limited heterogeneity for classes in Grades 7-8 may be defined as calling for the inclusion of pupils in "average" classes when they read at levels within two years above or below the median for the grade. In grade 7, for example, the pupil who has a reading grade of 5 should be able to cope successfully with normal instruction and materials if he has the customary individual attention provided for all pupils in the class. Extra help provided for such a pupil by a corrective reading teacher is desirable but not always essential.

Pupils below or above level by 2½ years or more should, in general, not be assigned to "average" classes. Further, to the extent possible, those who are beginning readers, or virtually so, should be scheduled to classes other than those for pupils who are three or four years below level. Parallel scheduling of classes will facilitate reassignment as pupil status changes.

Those pupils with serious reading difficulties will profit by having two periods of English instruction daily. Experience has shown that assigning two different teachers, rather than the same one for both periods, may be a rewarding practice.

On occasion, all pupils may successfully function in *completely heterogeneous groupings*. Several classes may be combined during one period on a specific day for team-teaching presentations, for large-and-small-group instruction, for film showings, and the like. Lessons in the library and language-arts programs in the assembly also lend themselves to heterogeneous combinations of classes and pupils. Obviously, too, students will be in completely heterogeneous classes in some other subject areas. Such opportunities should be seized for the benefits that accrue from contacts between pupils of all levels of achievement.

B. PLANNING THE PROGRAM IN FUNDAMENTAL SKILLS

Instruction should emphasize the skills indicated in the Scope and Sequence, giving due attention to the spiral nature of the teaching of reading and to the need for repetition, review, and reinforcement at higher levels of difficulty. Methods recommended for Grades 5-6 are also applicable in these years.

In using skills-textbooks, dependence should not be placed on following precisely the order of development established by the author. The teacher must select those sections and activities pertaining to the specific skill being taught.

Generally, a reading-skills lesson should have only one skill as its aim or center of focus. The lesson should provide for motivation, for development of the required insight into the reading process, and for application of the skill to carefully selected material. When the student applies the skill, he should first be given reading exercises with liberal clues leading to the meaning; later, he should encounter material with fewer and fewer clues. Both commercial textbooks and programs originated by New York City staff offer lesson plans or other aids to teachers in developing lessons.

BASIC PATTERNS FOR LESSONS IN READING SKILLS

Two types of lessons deal with the direct teaching of reading skills. In one type primary attention is given to the content of the reading material and to general comprehension and interpretation, while secondary attention is given to the development of one or more specific reading skills in connection with the passage being studied. For the handling of this kind of lesson see the patterns and plans in Chapters II and III of the Literature Strand. As pupils examine specific literary passages in the course of such a lesson, the teacher takes advantage of the opportunity to teach a related reading skill. The skills and teaching suggestions which are recommended in the Scope and Sequence contained in this chapter should be employed for this purpose.

In the other type of lesson full attention is given to the teaching of a particular reading skill. A sound basic pattern for this kind of lesson is as follows:

Aim. In planning the lesson, the teacher establishes a specific aim. It is *not* enough to state as the aim: To develop reading skill. An adequately stated aim should include the specific skill to be taught and, where necessary, the approach to be taken in the teaching of that skill. The following is an adequately stated aim: To develop the ability to distinguish between important and unimportant details of a paragraph.

Motivation. Teachers tend to use two kinds of motivation. One kind calls upon pupils' life experiences, as in a discussion of the various situations in which it would be essential to distinguish between the important and unimportant details of a paragraph. The other kind of motivation sets up a challenge, as in a paragraph just difficult enough to make it reasonably hard for pupils to distinguish between the important and unimportant details. After struggling with such a challenge, students are ready and eager to learn how to make such distinctions in the future.

Development. An inductive approach is most effective and, therefore, most desirable. Thus the teacher utilizes reading material that calls for use of the specific skill which is the goal or aim of the lesson. Somewhat simpler material is employed at first, rather than the more challenging type of paragraph which was used in motivating the lesson. Under the teacher's guidance pupils are led through the proper sequence of steps in the practice of the skill; they are then asked to list the steps in sequence or to verbalize the insights they have gained into the exercise of the skill in question. In a later stage of the lesson they are afforded opportunity to practice the skill on additional materials. Ideally, this additional material should increase in difficulty in proportion to pupils' facility.

Summary. The summary should be drawn from the pupils themselves. Adroit questioning should redirect pupils' thinking to the issues raised and points made in the motivation, to the purpose of the lesson, and to the value of the reading skill under study. Students should be able to restate and give evidence of understanding the basic elements involved in the skill they have been seeking to learn.

Application. Further practice materials, varying in the degree of challenge presented, may be assigned for homework. In addition, the skill should be deliberately brought into action whenever occasion arises—in subsequent reading lessons, in homework assignments, in the analysis of literary passages.

Numerous model lessons in the teaching of reading skills can be found in the *Teachers' Manual, Intensive Reading Program Extension,* Board of Education of the City of New York. Teachers and departments should also make extensive use of the many reading-skills textbooks and manuals included in the approved *Textbook List.* An effective program for the teaching of reading is supported by reading-skills textbooks in adequate supply and by utilization of the many allied materials that are available through the Board of Education and from commercial publishers.

LANGUAGE DEVELOPMENT

A good command of language accompanies and contributes to good reading. Reading has a powerful interaction with speaking, listening, and writing. A close relationship exists between the ability to recognize and use words in speech and the capacity to recognize words on the printed page. Further, structure in reading and structure in writing are obviously related, so that instruction on the topic sentence in the writing of a paragraph reinforces the teaching of the topic sentence as a key to the meaning in reading a paragraph. The study of spelling helps the recognition of phonetic combinations in reading, and, similarly, outlining in composition work and outlining in the work-study type of reading reinforce one another. The teacher should seize available opportunities for such reinforcement.

Disadvantaged students, whether below, on, or above level in reading, especially need oral work. Such pupils may find in their books language patterns that they do not hear or use outside of school. If the teacher familiarizes himself with the language patterns and with the semantic connotations of nonstandard words which disadvantaged students use, he gains greater insight into the direction that he must take in order that these boys and girls no longer be disadvantaged either in reading the printed page or in communicating with others. Differences in pronunciation, for example, may be such as to present serious obstacles to word recognition. In this phase of instruction the teacher's attitude must be one of accepting all dialects. We do not look upon any dialect or pattern as "wrong," but we do teach the one that is most commonly used by knowledgeable people on the job, at college, or in the community at large.

EXPERIENTIAL ENRICHMENT

Among children of this age level the best readers have the widest actual and vicarious experience. Understanding of the printed page can be blocked by the reader's poverty of experience. The teacher, therefore, should take advantage of the possibilities of television, films, live plays, guests, trips, and all stimuli to worthwhile knowledge and experience in and out of school.

EXTENSIVE READING

Skills properly introduced and practiced in periods of reading instruction tend to become automatic in hours devoted to wide reading in interesting books. Further, the lifetime habit of reading for information and for pleasure is formed during the school years. Teachers should accordingly make every effort to open up to each pupil wider fields of reading interest, primarily by introducing books and other publications of maximum appeal.

The adolescent at this age, typically, is interested in adventures, romance, animals, sports, mechanics, science, hobbies, high school and college life, inventions, biography, travel. But no individual is typical, and the teacher must take stock of the interests of the youngsters in his classes.

Expert views differ on whether disadvantaged pupils are interested in the same subjects and books as are other boys and girls. One view holds that disadvantaged youngsters can profit from reading the good literature which most pupils enjoy. Another view favors for the disadvantaged reader: writing that is close to his world, settings in the environment in which he himself is living, young characters with whom he can identify, honest portrayal of life, lively action and dialogue, and wholesome values. Experienced teachers have found that both views can be reconciled and that disadvantaged pupils enjoy stirring books of all types when the reading level is within range, the setting is not too exotic, and the subject matter is universal in appeal.

As previously indicated, pupils below level in reading will engage in wide reading of three types of material: reading-skills textbooks, easy-reading literature texts, and books selected individually from the library or from other resources. Those students on or above level in Grades 7-8 will have less need for reading-skills texts and may well concentrate on the literary works used for class study and on the supplementary reading program involving individually selected books.

TESTING AND DIAGNOSIS

A continuous program of testing is essential to effectiveness in improvement of reading. Although pupils will be assigned to a class on the basis of previous test results, guidance findings, and teacher recommendations, each new term should be the occasion of reassessment. If necessary, students should be shifted to classes better matched to their needs even during the course of a term.

See the discussion of "Evaluation and Diagnosis," Chapter II. For standardized tests see the approved *List of Tests for Grades K - 12*, Board of Education of the City of New York. Except for the informal textbook test, which is less useful at these levels, the same instruments for testing and diagnosis may be employed as in Grades 5 - 6.

Teachers working with pupils having reading difficulties may prefer to utilize the Reading Profile provided here, rather than the checklist previously recommended for the earlier grades. This profile is part of a larger analysis, including details of the pupil's case history, which may be found in *Designs for Reading Programs* by Shelley Umans.

Reading Profile*

CHECK LIST **INDICATE DATE CHECKED**

SILENT READING

Pointing ______________________________
Vocalization ______________________________
Rate ______________________________
Regressions ______________________________

COMPREHENSION

Lacks ability to:
  Understand concepts ______________________________
  Understand general significance ______________________________
  Remember important details ______________________________
  Follow directions ______________________________
  Draw conclusions ______________________________

ORAL READING

Word by word reading
Pointing ______________________________
Substitution ______________________________
Reversals ______________________________
Omissions ______________________________
Insertions ______________________________

WORD RECOGNITION

Fails to use context clues ______________________________
Structural analysis ______________________________
Phonic analysis ______________________________
  Ability to analyze and blend ______________________________
  Knowledge of letter names ______________________________
  Knowledge of letter sounds ______________________________

SPECIAL STUDY SKILLS

Lacks ability to use:
  Maps, globes ______________________________
  Parts of a book: table of contents, index ______________________________
  Dictionary, encyclopedia ______________________________

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*Reprinted from *Designs for Reading Programs* by Shelley Umans, courtesy of Bureau of Publications, Teachers College, Columbia University, New York, N.Y. p. 52.

C. THE SCOPE AND SEQUENCE OF READING SKILLS

The skills taught in previous grades are extended and refined in Grades 7 and 8. They are, of course, presented so as to maintain the relationship of skills lessons to the major objective of fostering a love of reading. Illustrative lessons in Chapter III of the Literature Strand show how to integrate in literature study the specific skills covered in this scope and sequence. For example, the lesson on the poem "The New Colossus" includes skills related to word attack, main idea, supporting details, comparison and contrast, symbolism, and the like.

Teach each of the following skills by—

—devoting entire lessons to development of insight into and practice of the skill

—devoting parts of lessons in literature and other areas to incidental instruction in the skill.

Adjust instruction to individual needs by—

—concentrating on the skills in this chapter for students who are on grade level in reading

—teaching skills listed in the previous chapter to students below grade level

—teaching skills listed in the following chapter to students above grade level.

Adjust instruction according to the nature of the learning process so that—

—teaching of the same skill is repeated in an upward spiral of review and development from grade to grade

—concentration on the skills listed for Grades 7 - 8 is accompanied by alertness to opportunities for teaching or reviewing other skills.

GRADE 7

Developing Word Power

ENLARGING VOCABULARY: CONTEXT CLUES IN ANTONYMS

AIM

To discover that new word meanings may be inferred, in context, from antonyms already known. Build on instruction in Grade 6.

TEACHING SUGGESTIONS

To my surprise Mr. Jones was usually *placid*, not restless or disturbed. Never displeased with himself, he was as *complacent* as a man could possibly be.

1. What would you guess is the meaning of *placid?* Of *complacent?*
2. How did you arrive at these guesses?

Getting the Meaning

DRAWING INFERENCES: INCOMPLETE SENTENCES

AIM

To learn that a writer's use of ellipsis or his breaking off a sentence in conversation demands inference by the reader.

TEACHING SUGGESTIONS

Pupils can prove that they are able to deduce the writer's meaning by expanding sentences into full statements completing the thought:

1. Paul was carrying three books; Luis, five; Concetta, two.
2. The man took a dollar out of the wallet Carl had handed him.
"Oh," Carl said, "you don't have to—"
"Nonsense," the man replied. "Don't bother thanking me."
"But why—"
"Never mind why. Consider it a gift."

THE MAIN IDEA OF A PARAGRAPH: TOPIC SENTENCE IN THE MIDDLE OR AT THE END

AIM

To learn to formulate the main idea when the topic sentence appears in positions other than at the beginning of a paragraph.

TEACHING SUGGESTIONS

Have pupils find the topic sentence and state the main idea in their own words:

1. Young Abe Lincoln could take an ax at the end of the handle and hold it out in a straight horizontal line easy and steady. For an eighteen-year-old, he had a strong, muscular body. He once walked thirty-four miles in one day, just on an errand.
2. First he sat down and adjusted his fins. Then the mask and goggles were carefully put in place. As he prepared to enter the water, Tommy was in every way the well-equipped skin diver.

THE MAIN IDEA OF A PARAGRAPH: TOPIC SENTENCE OMITTED

AIM

To learn that although the topic sentence is an invaluable aid to reading comprehension, many paragraphs do not have topic sentences, particularly in long, closely knit selections.

TEACHING SUGGESTIONS

During the Middle Ages, Europe was covered heavily with forests. Men with axes cleared a space among the trees and sheltered themselves in a small fortified town or a castle surrounded by little huts. To travel to another place where people lived, one had to walk or ride along a narrow path through the forest. These trips were dangerous. Bears and wolves lurked in the forest, and desperate outlaws made a trip more perilous.

1. Test each sentence in the above paragraph to determine whether it is the topic sentence. What is your conclusion? How did you reach it?
2. What is an adequate statement of the meaning of the paragraph? Why?
3. Why do you think the author has not used a topic sentence?

DISTINGUISHING BETWEEN IMPORTANT AND UNIMPORTANT DETAILS OF A PARAGRAPH

AIM

To learn that unimportant details repeat the main idea for emphasis, serve as transition between the main idea and other details, serve as transition between two paragraphs, or are irrelevant.

TEACHING SUGGESTIONS

Examine paragraphs as in the following example:

There were many reasons for his being knocked out. These must be examined to understand why Killer Jack lost the match. He had not trained long enough, nor had he been in the best of health. Besides, he was worried about his father who had been in an accident.

1. Which is the topic sentence?
2. Which two sentences supply important details?
3. Which sentence supplies no important detail but serves merely as a transition between the main idea and other details? (The second)

ORGANIZATION OF A PARAGRAPH: ENUMERATION

AIM

To learn that paragraph structure is an aid to comprehension. (This concept can be developed by using examples of paragraphs developed by enumeration.)

TEACHING SUGGESTIONS

Ask pupils to make a list numbered 1, 2, 3, 4, and so on, for the various items enumerated in such a paragraph as this:

Starting to drive a sports car or any other car with a manual shift involves certain steps. After getting behind the wheel, the driver puts the key into the ignition switch. He turns the key only after stepping all the way down on the gas pedal and slowly letting it up again. As soon as the engine begins to hum, the driver pushes down the clutch pedal with his left foot, moves the shift lever into first gear, lets up the clutch, and "gives 'er the gas." He repeats the shifting procedure to go into second gear after reaching a speed of 10 or 15 miles per hour, and he does the same to go into high gear after reaching 20 or 25 miles per hour. Then away he goes on the open road.

Interpreting the Meaning

DISTINGUISHING BETWEEN FIGURATIVE AND LITERAL LANGUAGE

AIM

To learn to distinguish between figurative and literal language. (This distinction is often one of degree rather than of kind. *To needle someone* is called figurative while the more abstract word *stimulate* is thought to be literal; yet the original meaning of *stimulate* was to *goad* or *prod*. Although figurative language is most apparent in slang, poetry, proverbs, and the like, the teacher needs frequently to spotlight and analyze with the class the figurative element in more prosaic expressions.)

TEACHING SUGGESTIONS

Which sentence in each set means something different from what it actually states?

1. Don't be so impatient.
   Hold your horses.

2. I'll bet you a million dollars you're wrong!
   I'll bet you a quarter you're wrong!
3. That dog weighs nearly 100 pounds.
   That dog is nearly as big as a horse.
4. Suddenly her face brightened.
   She looked more interested.

DRAWING INFERENCES ABOUT CHARACTER AND PLOT

AIM

To learn those inferential reading skills which enable the reader to obtain the intended meaning from indirect statements or clues.

TEACHING SUGGESTIONS

To introduce the direct teaching of this skill, the teacher may present illustrations, asking the class how much they can guess about each person pictured and about the circumstances of his life. Later, as materials are read, the teacher may raise questions, such as the following for material quoted from Leonard Q. Ross's "Cemetery Path."

1. "Ivan never crossed the cemetery to get to his lonely shack on the other side. The path through the cemetery would save him many minutes, but he had never taken it—not even in the full light of the moon."

   What clue does that give us about Ivan's character?

   What clue do we get about his home and his life there?

2. "Late one winter's night, when the bitter wind and snow beat against the saloon, the customers took up their familiar mockery. Ivan's sickly protest only fed their taunts, and they jeered cruelly when the young Cossack lieutenant flung his horrid challenge at their quarry."

   What was the relationship between Ivan and the others?

   How can you tell whether this was or was not the first occasion when Ivan found himself in this situation?

3. "You are a pigeon, Ivan. You'll walk all around the cemetery in this cold—but you dare not cross the cemetery."

   What do you think the events—or the plot—of this story will be from this point onward?

DRAWING INFERENCES ABOUT SETTING

AIM

To learn to pick up the clues in order to envision place, time, and atmosphere in a setting that is suggested as much as described. (This is especially the case in the work of modern writers.)

TEACHING SUGGESTIONS

1. "Icicles hung down over the doorway as Tommy came out and buttoned up his overcoat tightly. The buses weren't running, and he knew he would have to walk a mile over icy streets to get to school."

   What time of year was it? What time of day? How do you know?

   Did Tommy live in the city or the country? How do you know?

2. "As Tony surveyed his world of sawdust bounded by the bright blue and gold of the tent flaps, he knew the moment about which he had so often dreamed had come at last."

   Where is this story taking place?

AWARENESS OF HUMOR, PATHOS, IRONY, WIT, AND OTHER EMOTIONAL STIMULI

AIM

To develop a sensitivity to the emotional elements in a literary work. (Failure to recognize the humor or pathos in a story is a failure in comprehension.)

TEACHING SUGGESTIONS

1. The story "The Ransom of Red Chief" by O. Henry is about a kidnapping, a frightful crime; yet it is a delightfully humorous story. Lead the class to make a close analysis of the language used by the author in creating a humorous treatment of his subject.
2. Galsworthy's story "Quality" depends for its impact on a response to pathos. Lead the class to single out the words or expressions he uses which an inexperienced reader might fail to interpret properly.

GRASPING THE THEME OF A LITERARY WORK

AIM

To develop the concept that the theme of a selection is its idea, message, topic. (By no means does it have to be—as pupils sometimes think—a lesson or moral for ethical guidance.)

TEACHING SUGGESTIONS

1. "The Blind Men and the Elephant": From each stanza pupils gather that each one of the blind men got a different idea of the elephant. Asked what point the poet is making, pupils will come to the theme of the many ways of considering a subject.
2. Helen Keller's biography: Pupils note the ways in which Helen Keller was able to overcome her disabilities. Asked to formulate the theme, they will probably respond that a determined person, with patience and help, can overcome the severest handicaps.
3. "The Gift of the Magi": The class may state the theme—that difficulties of life can be overridden by expressions of self-sacrificing love.

EXTENDING THE AUTHOR'S MEANING TO PROPOSE ALTERNATIVE ENDINGS

AIM

To develop the ability to speculate on *what might have been.* (This speculation involves thorough comprehension of the narrative.)

TEACHING SUGGESTIONS

A post-reading discussion may include a consideration of why a story ended as it did. The plausibility of the ending should be examined. Other plausible ways in which the author could have completed the narrative should be elicited, with justifications.

Work-Study Skills

EVALUATING READING MATERIALS IN THE LIGHT OF THE READER'S PURPOSE

AIM

To learn to skim a selection to form a judgment about whether it offers needed information.

TEACHING SUGGESTIONS

Pupils assigned to research projects may choose from a variety of materials distributed by the teacher or librarian. They may be required to list all of the materials examined and to give reasons for accepting or rejecting them as sources. Teacher guidance will be useful in pointing out helpful items overlooked or rejected.

ANALYSIS OF QUESTIONS IN EXAMINATION AND HOMEWORK SITUATIONS

AIM

To learn to avoid pitfalls in interpreting questions. (Responding in greater detail than necessary results in loss of time; giving insufficient detail results in loss of credit; misunderstanding the question results in irrelevant and worthless responses.)

TEACHING SUGGESTIONS

Present sample questions, such as the following, and have pupils decide what, how much, and in what form their responses should be.

1. *List* the four chief products of Argentina.
2. *Who* led the countries of southern South America to freedom?
3. *Why* did the Latin-American colonies want independence?
4. *Compare* and *contrast* the economy of the United States of America with that of Argentina.

INTERPRETING GRAPHIC REPRESENTATIONS

AIM

To learn the interpretation of pictographs, diagrams, charts, and maps as a facet of reading.

TEACHING SUGGESTIONS

Teach pupils to *read* these by analyzing with them examples in textbooks or other materials: a social studies text—pictographs of the growth of labor organizations; a science text—the diagram of the circulatory system; a literature text—a literary map of the United States; a school circular—a chart of attendance and punctuality.

USING BIOGRAPHICAL AND GEOGRAPHICAL REFERENCE WORKS

AIM

To learn to use such reference works as the *Dictionary of American Biography, Who's Who in America, Current Biography, The World Almanac,* the gazetteer, the geographical dictionary, and the atlas.

TEACHING SUGGESTIONS

The class should see, hear about, and handle each of these works. Subsequent discussion should test learning by asking such questions as this: "Where would you look for information about the present Vice-

President of the United States?" Another useful device is to have each pupil in turn rise to tell one type of information in the reference works examined that nobody else in the class has mentioned.

USING THE CARD CATALOGUE

AIM

To gain familiarity with the card catalogue: author, subject, and title cards, and the entries on each.

TEACHING SUGGESTIONS

Large blow-ups of the cards may be obtained or prepared as instructional aids.

1. Each entry on the card should be examined and explained.
2. Pupils may be asked how they would locate a book by a given author (particularly one who writes under a pseudonym, such as Samuel L. Clemens); a book on a given subject, such as World War II; and a book whose title is known.
3. Assignments involving finding information in the card catalogue may be given, as for example: finding the name of the author when the title is known; finding the number of pages in a specific nonfiction work; finding the titles of all books in the school library by a given author.

GRADE 8

Developing Word Power

ENLARGING VOCABULARY: CONTEXT CLUES IN TRANSITIONAL EXPRESSIONS

AIM

To learn that context clues to the meaning of unfamiliar words are frequently found in such transitional expressions as *but, that is, however,* and *although*—and in the qualifying or expository statements following or accompanying them.

TEACHING SUGGESTIONS

1. He was an *assiduous* worker, but he sometimes spent days on end in complete idleness.

   Can you guess what *assiduous* means?

   How did you arrive at the meaning?

2. I soon found that my friend was practicing *deception;* that is, everything he told me was a lie.

   Can you guess what *deception* means?

   What phrase provided a clue to the meaning?

3. The United Nations has gained wide acceptance in the last twenty years. It has not, *however,* become the all-powerful guardian of peace some optimists predicted. *On the contrary,* its limitations have been all too evident. There have been problems, *for example,* in dues collection for policing operations. *In any case,* it still remains one of the world's best hopes.

   How does each italicized expression above help the reader to understand the passage?

Getting the Meaning

EFFECT OF SUBORDINATION OF GRAMMATICAL ELEMENTS UPON MEANING

Aim

To recognize that ideas can be given primary or subordinate emphasis by grammatical structure. (This can be accomplished without putting undue emphasis on analyzing or naming types of sentences.)

Teaching Suggestions

Isolate interesting examples in materials being read. Since stopping to analyze sentence structure *interrupts* reading, the teacher should do so sparingly. A duplicated sheet of examples may help to develop awareness of common varieties of sentence patterns, as in the following from Robert Pooley's *Teaching English Grammar,* pp. 99-100. Point out how the variation shifts emphasis in meaning.

1. *No subordination:* The treasurer's report was carefully drawn up. It covered five pages of typed paper.
2. *Subordination by clause:* The treasurer's report, *which covered five pages of typed paper,* was carefully drawn up.
3. *By participial phrase:* The treasurer's report, *covering five pages of typed paper,* was carefully drawn up.
4. *By modifying phrase: The carefully drawn up* report of the treasurer covered five pages of typed paper.
5. *By single-word modifier:* The *five-page* report of the treasurer was carefully drawn up.

6. *By apposition:* The treasurer's report, *five typed pages,* was carefully drawn up.

THE EFFECT OF COORDINATION AND BALANCE

AIM

To learn to recognize parallel structure and to understand that its value to the reader is the signalling of a series of parallel ideas. (These may be nearly equal in importance or may be ascending in emphasis and importance. Writers sometimes reverse the order to achieve an ironic or ludicrous effect.)

TEACHING SUGGESTIONS

When pupils are reading such sentences as the following, ask these questions: What three ideas go together in the sentence? What key words signal that three expressions go together? (See italicized words.) If a writer wants to emphasize one of three such expressions, where does he usually place it? (Last. See *5* below.) Which sentence gives a humorous effect because the writer has reversed the usual procedure, placing the least important idea last? (See *6.*)

1. I am convinced of your improvement *by* your good conduct, *by* your attention to your studies, and *by* your evident desire to please your mother. (prepositional phrases)
2. *Having checked* every part of the engine, *having tested* the spark plugs, and *having assured* myself of oil and water, I gave the word to load the truck. (participial phrases)
3. From an early age the naturalist had made it his habit *to observe* what happened in his garden, *to collect* copious notes, and *to draw* conclusions. (infinitive phrases)
4. I urged him to donate his time to the Red Cross *while he* was still free, *while his* interest was high, and *while he* could profit most from the experience. (subordinate clauses)
5. Defending his country may cost a soldier his *money,* his *time,* or even his *life.* (objects)
6. He *murdered* several members of his family, *sold* military secrets to the enemy, and *failed* to pay his income tax. (verbs)

Note: Grammatical elements are identified incidentally in some of the above examples but need not necessarily be emphasized in reading lessons.

THE EFFECTS OF ACTIVE AND PASSIVE VOICE ON MEANING

Aim

To learn that sentences in the active voice tend to be direct, forceful, and definite; those in the passive voice may be vague or evasive, avoiding the fixing of responsibility or the identifying of a source of action. (Active-voice sentences are usually explicit on *who* or *what* is doing *what;* their emphasis is on the doer. In passive-voice sentences, where responsibility for an action is established, the emphasis may be on the object of the action rather than on the doer. Writers validly use the passive voice when impersonality is intended.)

Teaching Suggestions

Examine with the class examples of active and passive voice in regular reading materials, or ask for analysis of contrasting sentences like these:

1. The lawn mower was broken.
   Nick broke the lawn mower.
2. My paper was given a failing mark.
   Miss McCabe gave my paper a failing mark.
3. A surprising number of home runs were hit.
   Our team hit a surprising number of home runs.

RECOGNIZING REFERENTIAL EXPRESSIONS

Aim

To realize that a pronoun or a word such as *former* or *latter* requires the reader to find or supply the intended reference.

Teaching Suggestions

1. To what or whom do the italicized words below refer?

   Tom and Jerry were walking along the street when the *former* saw a foreign car. *He* called his friend's attention to *its* unusual design. *It* was so different from what *they* had seen in their neighborhood before.

2. What two possible meanings might the word *it* have in the following sentence? How might the sentence be revised to clarify the meaning?

   Because the water in the tank had turned to ice, *it* could not be used in the experiment.

3. Use a paragraph in a current reading passage, requiring pupils to identify references.

ORGANIZATION OF A PARAGRAPH: DEVELOPMENT BY EXAMPLES OR ILLUSTRATIONS

AIM

To learn that a paragraph developed by examples or illustrations is an aid to comprehension, a bridge to outlining, and a model for the pupil's own writing.

TEACHING SUGGESTIONS

After pupils find the illustrations of the main idea in the following paragraph, have them locate similar paragraphs in their textbooks and identify the examples used in the development.

> Light is produced when something is burning or being heated until it glows. When gas is ignited, it gives off a blue-yellow glow. When a match burns, the flame gives light. Oil drawn up into the wick of a candle burns and provides illumination. Because the gases of the sun are burning intensely, the sunlight brightens the day on the earth. Man's artificial sun, the electric bulb, lights the room when its filament wire is heated by a current.

ORGANIZATION OF A PARAGRAPH: CAUSE AND EFFECT

AIM

To learn that organization by presenting cause and effect—or effect and cause—is similar to the development by examples or illustrations.

TEACHING SUGGESTIONS

Examine with the class paragraphs like the one below, and elicit the effect and the various causes (or in some paragraphs the reverse).

> Many fears are the result of unpleasant experiences. A child bitten by a dog may be afraid of all others. Some fears are implanted through a threat made in haste or anger and then forgotten by the person who made it, but not by the one to whom it was directed. Similarly a grown-up in a mood of make-believe may say or do something to frighten a child. Though the adult offers reassurance at once, a genuine fear may be instilled.

ORGANIZATION OF A PARAGRAPH: COMPARISON AND CONTRAST

AIM

To learn that the signal of a comparison or contrast should alert the reader to the details of similarity or difference. (Awareness of key transitional expressions is a comprehension aid.)

TEACHING SUGGESTIONS

Today's teen-agers are more informed about distant places and events than those of a generation ago. Whereas teen-agers of a past generation could only hear news reports on the radio, today teen-agers can be present at important world happenings through television. In addition, airplane travel has become cheaper as a result of the charter flght. Only the wealthy teen-ager of a past generation traveled by air. In contrast, now it is a common occurrence to see whole families on the move in Puerto Rico, Hawaii, Alaska, and foreign lands.

1. Which sentence establishes the method of development used in this paragraph? What is the method? (*Whereas teen-agers* . . . Contrast.)
2. What key words in this paragraph signal comparison or contrasts? (*Whereas—more informed than—In contrast*)
3. Explain whether comparison or contrast is called for in paragraphs having the following topic sentences:
   a. The American Revolution was very different from the French Revolution.
   b. Many modern children's games are like those which occupied the leisure time of the lords and ladies of the Middle Ages.
   c. The last decade can be called the Age of the Paperback, but unfortunately not all the books are of the same quality as those read by prior generations.

Interpreting the Meaning

DRAWING INFERENCES CONCERNING INFORMATION IMPLIED IN THE CONTEXT

AIM

To develop the concept that inferences may be drawn from contexts in which certain facts are stated, but others are implied.

TEACHING SUGGESTIONS

Switzerland has not engaged in war for centuries. The Swiss have remained neutral in international affairs in our own time as well.

1. From the above sentences what would you guess about Switzerland's participation in international organizations such as NATO?

2. How much aid did Switzerland probably give the U.S. in World War II? On what information do you base your answer?

DRAWING INFERENCES FROM THE SPEECH OF CHARACTERS

AIM

To learn to probe dialogue for its revelations of character.

TEACHING SUGGESTIONS

Read the following brief speech from *Abe Lincoln in Illinois:*

> ". . . I'm afraid you'll have to do what I've had to do—which is, learn to accept me for what I am. I'm no fighting man. I found that out when I went through the Black Hawk War, and was terrified that I might have to fire a shot at an Indian. Fortunately, the Indians felt the same way; so I never saw one of them. Now, I know plenty of men who like to fight; they're willing to kill, and not scared of being killed. All right. Let them attend to the battles that have to be fought."

1. "Abe Lincoln was a boastful man." Defend or attack this statement on the basis of the passage itself.
2. How does Lincoln reveal that self-knowledge is a most important requirement for successful living?
3. What evidence is there in the passage of Lincoln's sense of humor?

DRAWING INFERENCES ABOUT MOTIVATION

AIM

To learn that clues to motivation—to *why* people do what they do—are to be found in characters' appearance, speech, and actions.

TEACHING SUGGESTIONS

Pupils may be led to discuss the inferences they have made about well-known television characters. Also, they may be asked to draw inferences about *why* the characters do what they do in the following:

1. His lips curled into a sneer as he strutted toward the newcomers. "We don't like outsiders buying property in our territory."
2. In the dim light of the shabby schoolhouse, she eyed the boy apprehensively. Then she sat down at the old desk, placed her spectacles on her thin nose, and brushed back her greying hair. "You won't leave school, will you?" she queried anxiously. "You write so well!"

IDENTIFYING THE AUTHOR'S PURPOSE

Aim

To learn to determine the author's purpose; e.g., to amuse, educate, warn, or persuade. (Frequent exposure and a multiplicity of examples are effective in attuning readers to this important reading skill.)

Teaching Suggestions

1. The purpose of such writing as Robert Benchley's essay "From Nine to Five" should be evident to readers at this level. As the essay is read orally, pupils should be led to pick up the clues revealing that the purpose is not to enumerate seriously the items of the author's schedule on a work day, but to entertain with a humorous presentation.
2. Advertising copy should be analyzed and the following questions asked: What is the purpose of the advertisement? How does the writer present his product? What questions should we ask ourselves?
3. Political handbills should be examined and the following questions asked: What is the purpose of this handbill? What does the writer want us to do? How does he attempt to influence us?

EXTENDING THE AUTHOR'S NARRATIVE

Aim

To realize that no story is ever complete in the sense that something which must have happened afterward may be imagined. (Even where story characters "lived happily ever after," problems which have been resolved in achieving such happiness may be replaced by other problems.)

Teaching Suggestions

Have pupils provide a sequel to "The Legend of Sleepy Hollow," keeping in mind Ichabod's traits and describing the difficulties he might have met under any of these circumstances:

1. Ichabod finds employment other than as a schoolteacher.
2. Ichabod becomes a schoolteacher (a) in Indian territory, (b) on a Southern plantation, or (c) in a congested area of New York City.

AWARENESS OF THE READER'S ROLE IN THE READING SITUATION

Aim

To cultivate the concept that reading is an interaction between author and reader and that what a pupil gains from a book is determined to a considerable degree by what he brings to it. (Youngsters will often reject a selection with the statement "It wasn't interesting." While this reaction may be valid in some instances, it is likely that a more accurate statement would be "It wasn't interesting to *me*.")

TEACHING SUGGESTIONS

Present a poem or descriptive passage.

1. What does this poem evoke in you?
2. Why did so many members of the class gain such varied impressions from this selection?

UNDERSTANDING THE MOOD OF A SELECTION

AIM

To learn to recognize the mood of a selection from the setting and atmosphere, the reactions of characters, and the problem or situation presented. (Moods to be recognized include joy, gaiety, humor, sadness, melancholy, despair, indignation, anger, determination.)

TEACHING SUGGESTIONS

As pupils study a selection, have them find the key words revealing the mood. For instance, the second stanza of that melancholy poem "The Raven" yields these:

> ". . . it was in the bleak December"; ". . . dying ember wrought its ghost upon the floor"; ". . . vainly I had sought to borrow/From my books surcease of sorrow"; ". . . maiden whom the angels name Lenore—/Nameless *here* forevermore."

Work-Study Skills

SKIMMING A TEXTBOOK

AIM

To learn that skimming to preview or survey a book or a part of a book enables the reader to answer such questions as whether it contains needed information, whether it is too difficult or too easy, and whether it must be read in whole or only in part.

TEACHING SUGGESTIONS

Reproduce a brief portion of a unit in a social studies or science text currently being read by the class. Underline, or draw arrows to, elements to which you wish to call attention. Elicit the value of giving attention to titles, chapter headings, subheadings, the opening and the closing paragraph of each section, the opening and the closing sentence of each paragraph.

An alternative procedure is to plan a presentation as above, using a textbook that all students in the class have in their possession.

SUMMARIZING

AIM

To gain practice in getting the gist or essence of important ideas and facts. (Proper work-study habits and skills will keep the student from laborious copying of entire selections from textbooks, encyclopedias, or other reference works. As in Grade 5, a caution must be noted: summarizing should be practiced on work-study materials, not on literary works. The latter should call up intellectual and emotional responses or critical commentary.)

TEACHING SUGGESTIONS

Have pupils find the main idea in a specimen selection. Then ask them to examine every other sentence in the selection with these thoughts in mind, "Does this sentence present a new subordinate idea, or is it merely a restatement of the main idea or of a previous subordinate idea? Or is it simply a transition from one idea to another?" Finally, have students write a summary containing one brief sentence for the main idea and one for each new subordinate idea. Setting a word limit also adds to the challenge.

TAKING NOTES

AIM

To develop competence in note-taking. (For this purpose, the teacher can build on summarizing skills.)

TEACHING SUGGESTIONS

Have the class use a chapter or section in a textbook—preferably not a literature text—for their instruction in this work-study skill. Train pupils to do the following:

1. Write down the main points, stated very briefly.

2. Sift these points, eliminate duplicates, and group them under headings, if possible. Leave space for adding material later.
3. Reread the chapter rapidly to add any omitted points or essential details.
4. Be brief and use abbreviations in taking notes for short-term use. Write more and avoid puzzling abbreviations if notes are to be used long afterward.

THE INTENSIVE READING-STUDY METHOD: SQ3R

AIM

To learn the skills and habits of studying for long-term retention. (These skills are developed by the system devised by Dr. Frederick Robinson and commonly known as the SQ3R method.)

TEACHING SUGGESTIONS

1. "S" is for *Survey*. For this step the student practices skimming to take note of broad divisions of the selection to be read: the table of contents, chapter headings, unit titles (for a book); built-in aids such as headings, subheadings, summaries, opening and closing paragraphs, first and last sentences of other paragraphs.
2. "Q" is for *Question*. For this step the student is trained to anticipate the main ideas and to formulate questions which the passage will help him answer. Main headings and subheadings are useful in this connection for illustrating how an idea is turned into a question. The "Q" step is useful, too, in developing a questioning attitude in students. (In initial stages of training, the teacher may set up the questions to be answered; later, class and teacher may do so cooperatively; finally, students should be able to do so on their own.)
3. The first "R" is for *Read*. The student reads silently to answer the first question he has set up. He goes on to take up each succeeding question.
4. The second "R" is for *Recite*. Having read the sections that helped him to answer the questions he had set up, he closes the book and tries to recite to himself. He uses his own words and provides examples from the reading. Inability to recall information needed for a question calls for skimming of the material a second and third time, if necessary. If the student wishes, he may jot down the answers and examples.

5. The final "R" is for *Review*. The student now attempts to overlearn the materials read. From his notes and examples he recites once more the answers to the questions he has set up. He may even outline the reading selection to make certain of long-range retention.

USING THE DICTIONARY

AIM

To gain a comprehensive knowledge of how to interpret all the information for a word entry. (Build on instruction given in Grade 5.)

TEACHING SUGGESTIONS

Using facsimile pages or a set of dictionaries, plan lessons to cover these elements:

1. Spelling and capitalization
2. Syllabication
3. Pronunciation: diacritical marks and accent marks, use of the pronunciation key at the bottom of the page and in the front of the dictionary
4. Parts of speech: meanings of abbreviations, location of the key to abbreviations in the front of the dictionary
5. Irregular forms: principal parts of verbs, plurals of nouns, and comparatives and superlatives of adjectives—all supplied in the entries if the words are irregular or troublesome
6. Meanings: definitions for shades of meaning and for several meanings of the same word, illustrations of use of words in phrases or sentences, synonyms, antonyms
7. Levels of usage: labels such as *slang* and *colloquial* as distinguished from formal usage; meaning of *archaic, obsolete, dialectal*
8. Derivation: interpretation of entries.

D. SPECIAL NEEDS IN READING INSTRUCTION

The Pupil Below Reading Level

Certain characteristics and needs of the pre-teen and early-teen pupil having reading difficulties may be identified. These elements are more pronounced in the case of the nonreader, but they exist to a degree for the pupil who is below level only by a few years:

1. Need for guidance and health services to support the teacher's corrective and developmental work; existence of unsolved health problems or disturbances in home relationships
2. A vicious circle of personality problems arising from and contributing to reading difficulties; frustration resulting from failure or inadequate achievement in school subjects; lack of self-confidence, lethargy, withdrawal behavior, or aggressive misconduct
3. Limited command of language; sometimes a lack of verbalization at home and among peers
4. A tendency among those who are disadvantaged to use a dialect different from the language patterns in the reading materials given them
5. A lack of background, experiential or vicarious, relating to the culture reflected in our books
6. Faulty work and reading habits; lack of accuracy, neatness, and orderliness in school work; tendency to be easily distracted, to be inattentive, and to be too readily satisfied with any meaning secured from the printed page; vocalization, in moving lips or speech organs while reading; pointing with a finger to the text; incorrect pronunciation and resulting nonrecognition of words.

BUILDING INSIGHTS INTO THE READING PROCESS

Word-attack skills, enlarging vocabulary, getting the meaning, interpreting the meaning, work-study skills — all the insights in these categories must be developed for these pupils as for their younger brothers and sisters, though not with the same materials. See the recommendations for Grades 5-6 in Chapter II.

SKILL-BUILDING MATERIALS

Chapter VII indicates sources of commercial materials and of Board of Education programs for use in the intermediate and junior high schools. These materials of instruction are intended to help the pupil gain insights into the reading process and to uncover the particular skills in which he is deficient and in which he needs help.

The use of these materials should be fully integrated not only with instruction in all of the language arts, but also with extended reading of materials calculated to give the widest practice and to promote the pupil's appreciation and enjoyment of books. Exercise caution in using prepared lesson plans and worksheets based on very brief passages.

Avoid devoting an entire lesson, day after day, to reading matter of only a few hundred words; provide extensive reading of longer selections.

EXTENSIVE READING PRACTICE

For classroom study sets of easy-reading literature textbooks should be available. These books should be read and studied in common by the class as a whole or by large groups in the class.

In addition, books individually chosen and taken home should be used in a supplementary reading program. The school and public librarians will cooperate in providing such books and in guiding pupils to them. A browsing period in the school library will encourage pupils to take out books.

How to handle lessons on literature texts read in common or read individually is covered in the literature syllabus. An important consideration in teaching poor readers, however, is the need to find time in the English class for extra work both in reading and in the other important areas of the language arts. Teachers may gain more time for the saturation reading program by basing many of the pupils' speaking and writing activities on what they read. Reading may well be the core around which the other language-arts activities are centered for these pupils.

THERAPEUTIC MEASURES

Success. Give the pupil the sense that he can succeed; provide activities not too easy and yet within his grasp. Praise him whenever possible; give tests and exercises on which he can receive passing marks.

Security. Provide a sense of security by establishing routines repeated in the same pattern throughout the term. Make certain that the pupil knows where to look for the assignment on the board, what book to bring on a specific day of the week, how to arrange material in a notebook.

Variety. Offer a variety of materials and of activities. Use a skillstext during one part of the week and a literature text during another. Include reading, speaking, listening, and writing in the same class period. In the course of the term use audio-visual aids, newspapers, magazines. While introducing this variety, avoid undermining the pupil's security in his established routines; do not present too many new media in a short time.

Purpose. Set a purpose or a goal in relation to every task. Before pupils begin reading a selection, provide one or more thought-provoking questions. When they read library books at home, have them prepare to present their reactions on a future occasion in class.

Rapport. Be understanding, friendly, firm, calm. Maintain a pupil-teacher relationship based on recognition that gross misconduct may be a defense against being revealed as inadequate or may be a disguised plea for adult attention and help. Pupils with reading difficulties suffer from anxieties and emotional problems contributing to poor discipline. Self-confidence, security, and success are positive factors in this respect. (See pp. 86-94 of *Getting Started in the Secondary School,* Board of Education of the City of New York.)

The Pupil Above Reading Level

Intellectually, the gifted reader is above average in these respects: comprehension of abstract ideas, ability to generalize, organization of ideas, understanding of relationships, critical thinking, imaginative response, capacity for aesthetic appreciation.

The characteristics of personality and attitude that the gifted student brings to bear in his reading are these: power of self-motivation, desire to work independently, capacity for self-criticism, tendency to question and challenge even to the point of being overcritical, impatience with routine assignments and with unduly slow or easy work, keenness of insight into literature and life, but also a tendency toward making premature generalizations.

PROVISIONS FOR GIFTED READERS

For average and above-average readers the class study of works read in common should be supplemented by reading of two or more books per term, with some provision for individual selection in accordance with interest. Above-level readers can read as many as four supplementary books in a term.

Projects, reports, analyses of newspapers and magazines—such activities will give groups of more capable readers the stimulus to read extensively. When these pupils are engaged in class study of their reading materials, the teacher can emphasize critical and inferential skills whose development depends on intellectual and emotional maturity. Greater attention may also be given to vocabulary enrichment through the study of etymology and similar tasks.

Reading clubs and other devices for motivation of reading and for use of library resources are worthwhile. If the school publishes a magazine or newspaper, the goal of publication of book reviews can be set up. If feasible, too, building and operating a classroom library will help gifted pupils gain knowledge of books, enabling performance of these services and functions: collecting and borrowing books, cataloguing selections and works, writing blurbs, preparing book jackets, and arranging thematic displays.

Other enrichment procedures may take the form of the broad-unit approach, of supplementary activities, or of enrichment through correlation with other subjects. Thus, in a broad-unit approach which begins with class study in common of a specific play, the subsequent developments may include individual students' reading of other plays by the same author, presentation of oral reports, dramatizations of scenes from the various plays, panel discussions concerning technique, purpose, or content of the plays. In the study of Greek or Roman myths, supplementary activities may include writing an "original myth," creating a character sketch of a god or goddess, or providing a scientific explanation of natural phenomena which formed the basis of an old myth. Correlation with other subjects can be achieved through such procedures as having a pupil play music related to a literary work which the class has studied, arranging for a boy to build a model of a stage set or of some object mentioned in a book, and inviting a student-artist to illustrate dramatic scenes from fiction or drama.

CHAPTER IV

Reading in Grades 9-12

A. ASSESSING NEEDS AND ORGANIZING THE PROGRAM

In Grades 9 - 12 provision must be made for students whose reading abilities range from those of the beginning reader to those of the graduate student working for an advanced degree. The high school teacher will find, consequently, that *all of the material in this bulletin relating to Grades 5 - 8 will have relevance for instruction of some pupils and classes in Grades 9 - 12.* Study of the suggestions in Chapters II and III, as well as of those in this chapter, is therefore recommended.

Assessing pupil needs and status at this level requires the same procedures as in lower grades. See Section A of Chapter II.

The programming of high school students to English classes should take into account their levels of reading skills. Even within classes organized on a reading-grade basis, there are levels and degrees of ability that must be considered. Thus, limits must be placed on heterogeneity of English classes. The high school senior who remains uncertain of the meaning of such words as "lurch" and "taut" cannot function successfully in the same class with the senior whose favorite authors are Camus, Fitzgerald, and Thomas Wolfe.

Classes for "average" readers will be heterogeneous to the extent that they may include students whose reading grades are approximately two years above or below expectancy. For students above that range honors or elective classes are appropriate. For students below level by 2½ years or more, assignment to classes providing reading instruction in accordance with their needs is desirable.

Those pupils who are beginning readers, or virtually so, should generally be assigned to classes other than those for students who are three or four years below level. Parallel scheduling of classes facilitates assignment and reassignment to provide for initial needs and for changing status.

One high school's successful experience with parallel classes is illustrative. In the ninth year, for example, three classes for pupils below level in reading are scheduled during the first period of the day. English 1RA1 includes those freshmen who are reading below 4.5; English 1RB1, those from 4.5 to 5.4; English 1RC1, those from 5.5 to 6.4. Incoming students are programmed to these classes in accordance with lower-school records of reading grades and achievement. During the first school days in September all pupils in the three classes are given reading tests and are immediately shifted from one class to the other as necessary. In practice, the students in the three classes are ranked as one group by reading grade; they are then programmed so that the three classes are approximately equal in size. The dividing line need not be maintained at 4.5 between the lower two classes or at 5.5 between the upper two classes. Retesting, with resultant shifts of individual pupils, takes place during the term as well as at the end of the term.

As previously indicated for Grades 7-8, students seriously below level in reading will profit by being given two periods of English instruction daily. Experience has shown that assigning two different teachers, rather than the same one for both periods, may be a rewarding practice.

B. PLANNING THE PROGRAM IN FUNDAMENTAL SKILLS

Developing Insights into the Reading Process

In Grades 9-12 the basic insights into the reading process are the same and in the same areas as those mentioned for the lower grades: word-attack skills, enlarging vocabulary, getting and interpreting the meaning, work-study skills. For procedures to be used with on-level and above-level readers see the Scope and Sequence; for those to be used with nonreaders and low-level readers see the recommendations for dealing with such students, as presented in the methods sections of Chapters II and III.

Those who are already functioning at or above the normal expectancy may receive most of this instruction in relation to, and in the course of, the study of literature.

Extensive Reading

In *How to Increase Reading Ability* Albert J. Harris cites a study of the median rates of reading as given in the norms of standardized reading tests; his tabulation shows, for the median test, a rate of 252 words per minute for the ninth year. Harris says, ". . . one may take the rate of 250 words per minute as a rough estimate of the normal rate of reading for high school students and adults. Anyone at those levels who reads comparatively easy material at a rate much slower than 250 words per minute may be considered a slow reader." He adds, "In reading light fiction or easy nonfiction, a rapid rate is highly advantageous. A superior adult reader should be able to go through material of this sort at a rate of at least 400 words per minute; rates as high as 1400 words per minute have been reported, although such readers are extremely rare."

All high school English classes should receive instruction implementing the principle previously stated: other factors being equal, the more a student reads, the more he will improve in reading skill. Thus at the ninth-year level, since the "average" student can read 250 words per minute, his home reading assignment of fiction or other undemanding material may be a forty-minute stint of 10,000 words, or approximately 25 pages where the page length is the fairly common one of 400 words. At higher grade levels, assignments may be longer and students may be encouraged to read at more rapid rates. In making assignments, the teacher must, of course, take into account individual differences in pupils' abilities and the varying demands of easy and difficult reading materials.

During the course of a school year, average and above-average high school students may successfully read six books in common and eight books on an individualized basis—or more. The goals for those below level must be more modest, with due adjustment to limitations of individuals, groups, and classes.

Even the most modest goals, however, should result in more reading than the two or three brief selections, totaling a few thousand words, which is sometimes offered as a weekly reading diet. Few factors can be more damaging to the growth of pupils' reading skills. The teacher may, for instance, go beyond an overnight assignment of one short story of ten pages; he can instead assign two stories of twenty-five pages, using their related themes for comparative study in depth in the next day's lesson. Or he can give pupils a week in which to read about 125 pages, including six or seven selections, on a single theme.

Devoting an *undue* proportion of time to developing insights into the reading process may also be damaging when it interferes with extensive reading. "We have established hundreds of reading skills," Isidore Levine states in *The English Record,* "and justify our separation of a pupil from his book by insisting that these skills must be taught in the classroom before we can permit Johnny to read at some length by himself." A classroom program is self-defeating if it concentrates so much time and effort on direct teaching of skills as to come between the student and any book which is not a reading-skills text. A balanced program of intensive and extensive reading is essential.

READING MATERIALS

Students below level in reading will engage in wide reading of three types of material: reading-skills textbooks, easy-reading literature texts, and books secured individually from the library or from other sources. High school students on or above level, however, should give lesser attention to reading-skills textbooks and greater attention to the literary works studied in common and the supplementary books selected and enjoyed on an individual basis.

Special consideration must be given to those high school students who are nonreaders or beginning readers. Since many of these youngsters have been unsuccessful in learning to read by means of the materials and methods used in past years, the solution to their problem may be sought through the newer linguistic approaches to reading. The attempt in such materials for beginning readers is to start by presenting words with a minimum of irregularities in phonemic-graphemic correspondence; i.e., in the correspondence of a sound and its spelling. Secondly, this approach leans heavily on conscious learning of syntactic patterns as an aid to reading. Because such textbooks for nonreaders at the *high school* level are not widely available, purchasers will find it rewarding to examine books published for adults and others learning English as a second language.

For students of all levels of reading ability the selection of reading materials appropriate to the capacities of the group is essential, although the precision of that selection need not be so fine when pupils are reading on level in grades 9-12. The assignment of books to classes and individuals should take into account the *frustration level*, the *instructional reading level*, and the *independent reading level*. A book is pitched at the student's *frustration* level when he makes excessive errors in comprehension and gives evidence of fear and anxiety: "Honestly, I kept reading it over and over and couldn't understand it." A book is at the *instructional* reading level when the student can comprehend the major content even though he makes some errors or has some difficulty—and when he can come close to mastering it completely in class study with the teacher's preparation, motivation, and guidance. A book is at the *independent* reading level when the student can read it with ease and without a sense of needing help. Obviously, books at the frustration level should not be assigned and those at the independent level should be recommended for individualized or supplementary reading. Care should be exercised to assure that books for study in depth are at the instructional level, challenging enough to assure maximum growth without being frustrating.

EVALUATION AND DIAGNOSIS

Diagnosis of reading disabilities is necessary for all students, and especially for those who are reading below level. The checklists provided for Grades 5-6 and 7-8 will serve this purpose. See Chapters II and III.

Standardized reading tests will be administered to all students in designated grades in accordance with the citywide testing program. In addition, such tests should be administered periodically in reading-improvement classes to determine students' current status and to facilitate regrouping and reassignment to other classes. See the approved *List of Tests for Grades K-12,* Board of Education of the City of New York.

The cautions expressed about use of these tests in lower grades also deserve consideration in the high school. Complete dependence on test results should not be operative in programming students to classes; teacher judgment, general scholastic achievement, and guidance findings should also function for that purpose. An important factor is the care exercised by the teacher in administering the test to assure maximum effort and to prevent cheating, copying, or guessing. Anything but the best of which he is capable will result in raising or lowering the student's raw score and reading grade.

An *informal reading inventory* may be made by sampling each of the following for any student suffering from reading disabilities: (a) the oral reading performance, (b) the silent reading performance, (c) listening capacity, and (d) ability to comprehend and to answer in his own words the teacher's oral questions. By this means the teacher can detect students who should be referred for clinical help.

TEACHING TECHNIQUES AND PROCEDURES

Expert teachers of reading have recommended useful procedures and techniques:

Provide oral work. Linguists assert that the learner must have sounds, words, and sentence patterns in his speaking-and-listening vocabulary before he can decode the printed symbols for them.

Reinforce reading skills by all other language arts activities. Written work, study of grammatical structures, vocabulary, and spelling activities—these have a reciprocal relationship with the acquisition of reading skills.

Include some oral reading in lessons for both poor and good readers. As the student reads orally, his teacher can note and provide help in the case of nonrecognition of words, unfamiliar vocabulary, obvious lack of comprehension, and faulty interpretation. Through oral reading, too, the student can be taught to use proper pitch, pause, and stress, which according to linguists must also be supplied mentally for complete understanding when one reads silently. An undue amount of oral reading will, of course, preempt the place of silent reading, which is the more important skill area, being the kind of reading that most people do most often. Nonreaders and beginning readers must do much oral reading, and more expert readers should do a decreasing amount as they go on to higher reading levels.

Place emphasis on vocabulary acquisition. Include: *structural analysis* for a more sophisticated knowledge of prefixes, roots, and suffixes; *phonetic analysis* for clues to pronunciation; *etymology* for word meanings and language knowledge; *dictionary skills* for pronunciation, for meanings of unknown words, and for more precise meanings of words learned in context; *detection of context clues* for continuous enrichment of vocabulary.

Use vocabulary-building devices.

Encourage personal lists: "New Words Learned This Term."

Have students define words in connection with reading assignments, giving page numbers and requiring definitions which fit the context.

On vocabulary tests ask for the meaning of a word as it is used in a particular phrase or sentence. Point out that a word may have several meanings: not just anyone will do.

Motivate interest for weaker students by having them provide original drawings or other illustrations for words studied.

Have pupils change the meaning of a sentence by substituting antonyms for specific words.

Encourage the study of derivation and the unearthing of interesting word origins.

Provide purpose for the reading experience: solving a challenging personal or social problem, modifying views on an issue, deciding on a course of action, adopting a more logical line of reasoning, obtaining information on an interesting topic, understanding people and real-life situations.

Motivate interest in reading.

Present to the class the basic conflict in a story; then have the story read to find out how the conflict is resolved.

Tell a little of the beginning of a story. After having students guess "how it will turn out," invite them to check their conjectures by reading the story.

Develop a discussion of a question of strong interest to adolescents and invite reading for the author's answers.

Use the audio-visual aid to build student background and interest, but not as a substitute for the printed word.

The chalkboard is the handiest and, often, the most effective aid. Thus, for example, one device is to draw a circle on the board and to ask what it represents. After a variety of responses the teacher sketches a glove and a baseball bat alongside, leading the class to conclude that this particular circle is a ball. Thus the students are led to the concept that just as the other clues give specific meaning to the circle in the sketch, so the clues of related words and phrases in context give specific meaning to a word.

Flash card exercises may be used for developing word recognition and perceptual speed of poor readers.

Vocabulary building is aided when students copy dictionary entries on individual cards for subsequent testing of themselves and others.

Tape recordings can demonstrate the importance of pitch, pause, and stress in reading for meaning. Brief, carefully selected paragraphs should be used for individual performance with subsequent playback.

The newspaper or the telephone book can be the means of providing practice in scanning for specific information.

Graphs of scores on the test exercises incorporated in some texts may be posted on bulletin boards to spur interest in making progress.

Have some book reports given as talks to advertise the books to the rest of the class.

Invite reactions to reading in various modes of expression and media: dramatization, pantomime, role-playing, choral reading, clay modeling, or making drawings of pictures evoked by what is read. These should not, however, take away undue time from reading or becoming substitutes for reading.

Make optimum use of time, and provide for saturation reading by slower pupils through organizing their other language arts activities around the subject matter in reading materials. Good readers who can and will do much reading at home will have more class time for speaking, listening, writing, and language activities not directly related to their reading. Very reluctant readers may have to do much of their composition work and other English activities in relation to the materials read in class. Students of the latter type may, for example, follow up the reading of a selection by writing a paragraph on the topic: "Why do you think the father was right or wrong in the way that he handled his son?"

BASIC PATTERNS FOR LESSONS IN READING SKILLS

As stated in the previous chapter, two types of lessons deal with the direct teaching of reading skills. In one type primary attention is given to the content of the reading material and to general comprehension and interpretation, while secondary attention is given to the development of one or more specific reading skills related to the passage being studied. For the handling of this kind of lesson see the patterns and plans in Chapters II and V of the Literature Strand. As students examine specific passages in the course of such a lesson, the teacher takes advantage of the opportunity to teach a related reading skill. The skills and teaching suggestions suggested in the Scope and Sequence should be employed for this purpose.

In the other type of lesson the focus is on the teaching of a particular reading skill. See the pattern of that lesson as described in Section B of Chapter III. Also, a sample lesson for the high school pupil below level in reading appears in later pages of this chapter.

C. THE SCOPE AND SEQUENCE OF READING SKILLS

The skills taught in previous grades are extended and refined in

Grades 9-12. They are, of course, presented so as to maintain the relationship of skills lessons to the major objective of fostering a love of reading. Illustrative lessons in Chapter III of the Literature Strand show how to integrate in literature study the specific skills covered in this scope and sequence. For example, the Thematic Unit "Young People Face the World" includes a lesson making use of the library skills in the study of a novel. The same unit incorporates a lesson on the short story "Sixteen," integrating the skills of drawing inferences from the title of a selection, finding specific details, interpreting figurative language, scanning for specific information, and developing awareness of point of view.

Teach each of the following skills by—

—devoting entire lessons to development of insight and to practice of the skill

—devoting parts of lessons in literature and other areas to incidental instruction in the skill.

Adjust instruction to individual needs by—

—concentrating on the skills in this chapter for students who are on or above grade level in reading

—teaching skills listed in the previous chapter to students below grade level.

Adjust instruction according to the nature of the learning process so that—

—teaching of the same skill is repeated in an upward spiral of review and development from grade to grade

—concentration on the skills listed for Grades 9 - 12 is accompanied by alertness to opportunities for teaching or reviewing other skills.

GRADE 9

Developing Word Power

STRUCTURAL ANALYSIS

AIM

To learn those prefixes, roots, and suffixes that have fairly fixed, unvarying meanings. (Although it is questionable whether intensive work on prefixes, roots, and suffixes has very great value in vocabulary development, some justification exists for limited concentration on those forms that have fairly fixed unvarying meanings. Through this study, too, pupils gain understanding of how words and languages develop.)

TEACHING SUGGESTIONS

1. Aim for knowledge of such word elements as these: *un-, il-, ir-, im-, en-, -able, -ible, -ful, -ous, -ose, scrib, script, ced, cess, ceed, cur, curr, cours, curs, spec, spect, hydro, phobia, scope, equi, omni, centr.*
2. Present word-study exercises involving words used illustratively in context. Have pupils do research in dictionaries. Utilize exercises in language-arts textbooks.

ABBREVIATIONS AS CONTEXT CLUES

AIM

To learn that the abbreviations *i.e., e.g.,* and *viz.* often signal definitions or explanations of words in the preceding text.

TEACHING SUGGESTIONS

After pupils have learned the meanings of the three abbreviations, they can be led to deduce the definitions of words as in the following sentences.

1. The report will be based on three popular *periodicals;* i.e., *Seventeen, Popular Science,* and *Reader's Digest.* (*Periodicals* will be recognized as magazines.)
2. This unusual recording presents only *discordant* sounds; e.g., the jangling of tinny bells, the braying of donkeys, the shouts of rusty-voiced peddlers. (Deduction: *discordant* sounds are harsh or unpleasant ones.)
3. This court tries people who are accused of *felonies;* viz., burglary, robbery, extortion, and fraud. (Once pupils have made an initial deduction that the word *felonies* means *serious crimes,* they will have to turn to the dictionary if they want a precise legal definition.)

LITERARY ALLUSIONS

AIM

To learn to track down the meanings of allusions by resorting to footnotes, glossary, dictionary, encyclopedia, or special reference works. (This can aid comprehension, expand vocabulary, and enlarge appreciation of our literary heritage.)

TEACHING SUGGESTIONS

1. When students read such a poem as Poe's "To Helen," have them become familiar with the references in these allusions: Nicaean, Naiad, hyacinth, Psyche.
2. Call pupils' attention to allusions that have become part of the language.
   a. He met his Waterloo.
   b. The President's odyssey was featured in the headlines.
   c. That was his Achilles' heel.

Getting the Meaning

INTERPRETING TYPOGRAPHICAL CLUES TO MEANING

AIM

To learn why the author uses italics, boldface type, quotation marks, and the like. (The student sometimes overlooks the meaning signals they provide.)

TEACHING SUGGESTIONS

1. Select a variety of materials from social studies, science, and literature textbooks that illustrate the use of special typographical devices. Elicit from students the reason for each type of usage.
2. Seize opportunities in studying literature to analyze with the class the effect on meaning, for example, of the italics for *through* and the quotation marks for "style" in this quotation from *Tom Sawyer:*

> The old lady pulled her spectacles down and looked over them about the room; then put them up and looked out under them. She seldom or never looked *through* them for so small a thing as a boy; they were her state pair, the pride of her heart, and were built for "style," not service. . . .

ORGANIZATION OF A PARAGRAPH: REASONS OR PROOF

AIM

To give attention, both in reading and writing, to the paragraph in which the main idea is an opinion or argument and in which the supporting details are reasons or proof. (Build on knowledge of organization of the paragraph gained in lower grades.)

TEACHING SUGGESTIONS

Have the class analyze the following paragraph to determine how it is organized. Ask which sentences state an opinion and which sentences supply reasons or proof in support of that opinion.

> The Puritans were a strict and solemn people. They cast a pall on the unrestrained merriment of Restoration England, and they molded the standards of conduct in the New World for generations. Their children were not allowed to play on Sunday, nor were adults allowed to dance. They had a law against card playing and theater going. Laws forbade Puritans to wear belts, hat bands, gold or silver girdles, and ornaments of any sort. "Puritanical" is the word we still use to describe people who follow strict rules of behavior.

Interpreting the Meaning

APPRECIATING FIGURES OF SPEECH

To learn the following figures of speech: *simile,* a comparison of two unlike objects with *like* or *as* expressed; *metaphor,* an implied comparison without use of *like* or *as; personification,* treatment of an inanimate object or an abstract idea as if it were human; *hyperbole,* deliberate use of exaggeration for poetic effect; *metonymy,* substitution of the name of one thing for another associated with it, as in the British use of "crown" for "king"; *synecdoche,* use of the whole for the part or the part for the whole, as in "twenty sail in the harbor" for "twenty ships. . . ." (Nomenclature should not be stressed, but the above figures of speech should be appreciated as students come upon them in literary context.)

TEACHING SUGGESTIONS

1. Have pupils examine the following similes and metaphors, explaining why each is appropriate. Then have them convert the metaphors into similes and the similes into metaphors.
   a. He was "quick on his feet as a running deer."
   ("Ballad of William Sycamore")
   b. "When I grew tall as the Indian corn"
   c. "A girl like a Salem Clipper"
   d. "The father was steel, and the mother was stone."
2. As the class encounters figures of speech in selections being read, have students analyze the author's intent in using them and the reader's reaction on encountering them.

RECOGNIZING SLANTING AND USE OF LOADED WORDS

AIM

To learn that a one-sided, partisan piece of writing need not involve a lack of integrity, but that it should be recognized for what it is. (Pupils may invest the printed word with more integrity and authority than it sometimes deserves. Younger readers should gain insight into the possibility of partisanship, bias, or even unreliability in printed materials.)

TEACHING SUGGESTIONS

1. Juxtapose editorials on the same topic from publications of opposing philosophies.
2. Compare the pro and con letters-to-the-editor in *Time, Life, Saturday Review,* or *Saturday Evening Post.*
3. If the newspapers report an event at which pupils were themselves present, the class will have a rare opportunity to compare their own impressions with the news reports.
4. Evaluate valid and invalid advertising claims. Discuss "Caveat emptor."
5. Develop awareness that an author may slant his writing through a variety of devices: unrepresentative examples or emphases, omissions, evasions, deliberate distortions, emotionally loaded words and expressions. Of course, though pupils should be on guard against being taken in by slanting, they should not jump to the conclusion that everything they read is unreliable. For additional discussion see the Language Strand.

STIMULATING IMAGINATIVE RESPONSE THROUGH VISUALIZATION

AIM

To make the student aware of the functional relationship of description to the author's main purpose wherever visualization is crucial to an understanding of a story or play.

TEACHING SUGGESTIONS

Have pupils do the following:

1. Draw an informal but accurate sketch or diagram showing approximate placement of all the properties mentioned by the writer of a play in describing his setting.

2. Select appropriate dialogue from the play that the class is reading and have pupils describe both the facial expression and the tone of voice of the person who speaks these lines.
3. Read the opening paragraph or two of a short story, and discuss what may be concluded about the following: where the story takes place, what the time and season are, what mood the writer wishes to evoke.

USING INSIGHTS FROM READING TO MODIFY VALUES, OUTLOOKS, AND OPINIONS

AIM

To learn that what is being read can, in some cases, have application for everyday living. (Wherever possible, and always with due recognition of the fact that most literature does not have didactic aims, the teacher should call for application of what is being read to new situations that may arise or to situations that are already true in the reader's life and environment.)

TEACHING SUGGESTIONS

1. Books or plays, like *The Diary of Anne Frank,* ought to give students understanding of political and social currents in the world today, of thoughts and feelings of different age groups, of the impact of a radically altered way of life.
2. A work like "The Perfect Tribute" deepens the admiration for, and motivates emulation of, famous persons and characters.
3. Encouragement toward faith in one's convictions is an important concomitant of reading a biography such as *Louis Pasteur, Knight of the Laboratory* by Francis Benz.
4. Respect for differences in creed, race, and nationality is promoted by a novel such as *All-American* by John Tunis.
5. Books of the character of *Singing Tree* by Kate Seredy and *Man of Molokai* by Ann Roos serve to advance the recognition of the value and dignity of human beings.

Work-Study Skills

APPRAISING VALIDITY OF SOURCE MATERIAL

AIM

To appraise the values of source materials which have been used or examined closely.

TEACHING SUGGESTIONS

Work out cooperatively with the class criteria for evaluation such as these:

1. Does the author maintain a reasonable, scholarly tone throughout?
2. What evidence is there that the author knows intimately what he is writing about?
3. To what extent does the writer avoid the use of slanted or emotionally charged words?
4. Is the organization logical and clearly developed?
5. Are the conclusions drawn by the writer related logically to the facts and supporting details presented?

RECOGNIZING PURPOSES AND USES OF PARTS OF A BOOK: INTRODUCTION, FOOTNOTES, BIBLIOGRAPHY

AIM

To develop further the knowledge of parts of a book gained in earlier grades.

TEACHING SUGGESTIONS

Plan to use specific textbooks in pupils' possession as a basis for a lesson on the following:

1. *Title page, copyright page, table of contents, index, glossary, appendix, frontispiece, jacket, lists of maps and other aids*—these may be reviewed to refresh and reinforce the instruction given in Grade 8.
2. These additional elements should be presented:
   a. *Introduction, foreword, preface:* What help is provided? What value exists in the publisher's having someone other than the author write a foreword?
   b. *Footnotes:* How is the reader's attention directed to the footnotes? What type of information is given? Why is it important for an author to cite his sources?
   c. *Bibliography:* What help is given the reader? What is the arrangement? Why do you think this format is followed?

ORIENTATION TO THE HIGH SCHOOL LIBRARY

AIM

To refresh and enlarge the general orientation to the library given in Grade 5.

Teaching Suggestions

See "Orientation to the Library" in Grade 5 and "Using the Card Catalogue" in Grade 7 for procedures. Greater familiarity with the Dewey Decimal System should be a goal, the principle and structure of the classifications being understood but not memorized. Give assignments requiring pupils to locate materials without the librarian's help.

USING LIBRARY RESOURCES: DICTIONARIES

Aim

To explore the dictionary resources which the library has to offer.

Teaching Suggestions

During a library orientation lesson familiarize students with the contents and arrangement of the unabridged dictionary, the rhyming dictionary, the thesaurus, and the dictionary of synonyms. If the library has other specialized dictionaries, have pupils examine these too.

USING LIBRARY RESOURCES: – EXHIBITS, MICROFILMS, RECORDINGS, PICTURE FILE, VERTICAL FILE

Aim

To gain information about the services offered by the public library and the school library.

Teaching Suggestions

Work with librarians in familiarizing pupils with the above-named facilities and services. Check with librarians in advance before sending large numbers of students to learn about or to take advantage of specific offerings. Even for an assignment given to three classes to secure supplementary books of a given type, inquire into the availability of 100 or more copies of that kind of literary work.

GRADE 10

Developing Word Power

STRUCTURAL ANALYSIS COMBINED WITH CONTEXT CLUES

Aim

To obtain further instruction in the use and meaning of word components: combining forms, roots, prefixes, suffixes, inflectional endings. (Build on instruction in structural analysis in previous grades to train pupils to combine the attack on an unfamiliar word through structural analysis with the effort to unlock meaning through context clues.)

TEACHING SUGGESTIONS

As words appear in the reading context, analyze them with the class.

1. "He rented a *semifurnished* room and added a chair and table of his own." From context what is the meaning of *semifurnished?* What is the meaning of the prefix *semi?*
2. "Since a dog's sense of hearing is more highly developed than ours, he can hear sounds *inaudible* to us." From context what is the meaning of *inaudible?* Of *in, aud, ible?* (To help pupils with the meaning of *aud,* supply other illustrative words: *audio-visual, audition, auditorium.*)

GENERAL CONTEXT CLUES

AIM

To reinforce previous training in unlocking meanings of unfamiliar words by context clues of a general nature: those that provide a definition; those that restate the meaning of a word, with or without signal words or punctuation marks; those that give examples; those that are modifiers of the unknown word.

TEACHING SUGGESTIONS

Use the literature being studied, directing attention to unfamiliar words whose meanings may be inferred from one of the context clues mentioned above. For each word have the class pinpoint the nature of the context clue so that students become thoroughly aware of the specific key unlocking the word meaning. In addition, use the lessons on getting meaning from context in language arts textbooks.

FOREIGN WORDS AND PHRASES

AIM

To gain awareness of how borrowing from other languages helps in vocabulary building. (English has become enriched by borrowings from virtually every recorded, civilized tongue. Thus the study of language broadens horizons, giving youngsters a sense of interrelationship with other peoples and their language.)

TEACHING SUGGESTIONS

1. Encourage students to bring to class newspaper examples of foreign words and phrases that are becoming part of our language.
2. Familiarize pupils with the resources for looking up meanings of foreign words encountered in reading: foreign language dictionaries and English dictionaries. To demonstrate the inclusion of foreign words in the more comprehensive dictionaries, have students look up such words as *de rigeur, lycée,* and *ars poetica.*
3. Have pupils collect words derived from a single foreign language, as in words from French: *chauffeur, chic, coiffeur, filet mignon.*

NEW COINAGES

AIM

To build vocabulary by developing alertness to the growth of language through newly coined words.

TEACHING SUGGESTIONS

1. Bring to students' attention that new words may be descriptive (*radar* = *ra*dio *d*etecting *a*nd *r*anging); or logical and descriptive (hairdo); or structurally developed with combining forms, roots, prefixes, and suffixes (*television*).
2. Invite pupils to collect examples of new coinages, and display them.

IDIOMATIC EXPRESSIONS

AIM

To aid comprehension by developing consciousness of the nature of idioms. (Idiomatic expressions, being figurative or allusive, should not be taken too literally.)

TEACHING SUGGESTIONS

Idiomatic expressions may be studied in these ways:

1. Analyzing figurative meaning, as of *hit the nail on the head.*
2. Doing research on origin, as in tracing *by the skin of my teeth* to Job's cry: ". . . I am escaped with the skin of my teeth."
3. Comparing the effect of idiom and of ordinary language, as in *bury the hatchet* and *stop fighting with one another.*

EUPHEMISMS

AIM

To aid comprehension by developing awareness of the subtlety of language created by the figurative, evasive, ironic, or ambiguous nature and purpose of euphemisms.

TEACHING SUGGESTIONS

1. Teach the etymology of the word *euphemism* from the Greek, *eu* = well, *phanai* = to speak) so that pupils will understand our habit of substituting "an agreeable or inoffensive word or expression for one that is harsh, indelicate, or otherwise unpleasant or taboo."
2. Give examples such as "telling stories" for "lying" and "passing away" for "dying." Elicit other illustrations from the class. Discuss the virtues and defects of euphemisms.
3. Invite pupils to collect examples in their reading.

Interpreting the Meaning

AWARENESS OF TONE

AIM

To develop sensitivity to tone in a literary selection. (In line with his purpose an author adopts a specific tone toward his subject. Sensitivity to tone is crucial in appreciating the tongue-in-cheek attitude of an essayist, the deadpan humor of a satirical novelist, and many other nuances of creative writers.)

TEACHING SUGGESTIONS

Lead students to understand that the words a writer uses, the way he begins, his particular selectivity of details, the order of his presentation are all clues to his tone. For literary passages like the following, ask students to find and interpret the words or expressions revealing the author's attitude.

> "When his boat blew up at last, it diffused a tranquil contentment among us such as we had not known for months. But when he came home the next week, alive, renowned, and appeared in church all battered up and bandaged, a shining hero, stared at and wondered over by everybody, it seemed to us that the partiality of Providence for an undeserving reptile had reached a point where it was open to criticism."
>
> —MARK TWAIN, *Old Times on the Mississippi*

POINT OF VIEW

Aim

To recognize the point of view in a literary selection. (The point of view in a literary work is used to enhance or implement the author's purpose. Recognizing the point of view can be crucial, particularly if the author uses a narrator or a protagonist whose attitudes he does not share. The reader of *Gulliver's Travels* must constantly be aware of the nature and limitations of Gulliver's opinions; he must know when Gulliver does and does not speak for Swift.)

Teaching Suggestions

1. The student should learn to ask himself: Is the entire story told from one person's point of view? Does the point of view shift? Is the point of view impersonal? Is it that of the omniscient reporter?
2. Select illustrative opening paragraphs of stories, articles, and essays. Have students identify the point of view, finding specific details that serve as clues.
3. When teaching such a story as Poe's "Tell-Tale Heart," ask why the point of view is more effective than another that might have been used: the author's, the victim's, a policeman's.

DRAWING INFERENCES IN FICTION AND DRAMA

Aim

To develop further insights into how to draw inferences about character and characterizations. (Build on instruction given in Grades 5, 7, and 8.)

Teaching Suggestions

Teach students the various ways by which authors provide clues to the nature of the characters they have created. The reader need do no detective work when the author gives a forthright description of the character, but the reader must draw inferences when the author proceeds indirectly.

1. The character acts in particularly significant or characteristic ways. Sooner or later the villain kicks the dog.
2. The character says particularly significant things: "That mangy cur tried to bite me."
3. One character speaks about another. "That poor little animal was just trying to get out of his way."

DISTINGUISHING BETWEEN FACT AND OPINION

AIM

To learn to distinguish between fact and opinion. (Without the tools for distinguishing between fact and opinion, the pupil, or later the adult and voting citizen, lacks the means for making choices and decisions regarding proposals and programs about which he reads.)

TEACHING SUGGESTIONS

1. Students need to be trained in the following specific skills:
   a. Recognizing stock expressions (e.g., "They say that. . ." or "it's known that. . .") which frequently indicate opinion rather than fact
   b. Checking to see whether conclusions or generalizations are supported by adequate evidence
   c. Recognizing shortcomings of statements that cannot be verified
   d. Recognizing and questioning generalizations, especially those that are the result of faulty logic
   e. Recognizing the devices used to slant statements

2. Present to students some criteria for judging whether or not a statement is fact.
   a. Can it be proved or demonstrated as truth or fact?
   b. Can it be observed in practice or operation?
   c. Can it be verified by witnesses, manuscripts, or documents?
   d. Is the language clear and objective?

3. Use student compositions, newspaper materials, or essays in textbook collections for class practice in applying the above.

Work-Study Skills

ADJUSTING READING RATE TO PURPOSE AND CONTENT

AIM

To learn that one can and should consciously slow down or speed up to meet the reading situation. (The purpose intended by the reader and the nature and content of the materials should govern the reading rate. Some students err in reading everything rapidly at a pace suited to light fiction; others read all types of material at a slow pace suited to study of a difficult physics textbook.)

TEACHING SUGGESTIONS

1. Lead the class to consider the purpose and the nature of reading that should be rapid and of reading that should be slow. Although no strict rule of thumb can be given, a general principle can be established, calling for a slower rate for close study and retention of difficult materials, such as technical books, and a faster rate for absorbing and enjoying less demanding materials, such as fiction and much narrative and journalistic writing. Discuss the following:
   a. How should a person's reading rate differ in reading short stories, novels, or plays and in reading poetry, essays, history, or science and mathematics materials?
   b. How should the reading rate differ in reading for relaxation and in reading for close study and memorization?
   c. Even in the case of fiction, which may be read relatively quickly, different books deserve different rates. If you have read *My Friend Flicka* and *The Yearling,* which would you say calls for a slower rate? (*The Yearling,* because of greater subtlety and depth)

2. The newspaper is an excellent means of illustrating techniques for adjusting rate of reading, if the class can be provided with copies of the same issue.
   a. Let us find out how much you can learn rapidly about the important happenings of the day. You will be allowed only two minutes to skim today's newspaper. Read only the main headings and subheadings of as many pages as you can in the time allotted. (Call time and administer an informal oral quiz.)
   b. A good newspaper usually has a section that summarizes the highlights of the day's happenings. When you are pressed for time or when you wish to remember better what you have read, glance at the news summaries and read rapidly. Take four minutes to read this section of your newspaper. (Call time and administer a notebook identification quiz.)
   c. For those who need to read "on the run," newspaper style is a big help. The lead paragraph of a news article quickly establishes the five W's (Who, What, When, Where, Why). Let us find out how much you can learn from reading only the lead paragraphs of several articles. Use the following articles only and take no more than five minutes. (Specify five articles and call time. Administer a quiz.)

3. Select a fairly difficult passage from a social studies or science textbook. Announce that the class is going to conduct an experiment with two different types of reading of the same material. The first involves *skimming;* the second involves slower, more intensive reading. Begin with the first type, strictly timed for two minutes. Call time and administer a detailed quiz. Next call for more careful reading of a selection of comparable length and complexity, allowing a generous amount of time. Administer a quiz. Compare the results on the first reading with those on the second. Ask the class to formulate conclusions.

EXPLORING MAGAZINES

AIM

To explore some worthwhile magazines. (Introducing young people to worthwhile magazines widens their horizons and guides them away from the less worthy publications available on the newsstands.)

TEACHING SUGGESTIONS

1. The school librarian will furnish a list of magazines which the library receives. Introduce students to these magazines in the library or, using borrowed copies, in the classroom. Pool class knowledge of these publications to classify them initially by purpose or function.
2. Arrange for a subsequent series of oral reports on individual magazines by one, two, or three students speaking on each. Have such items as the following included: title, date of issue, volume number, frequency of publication, price per issue or by subscription, nature of contents, readership for whom magazine seems intended, proportion of advertising material to other content, appearance, and readability. Ask pupil reporters to read one or two brief passages that made an especially forceful or favorable impression; and, finally, to evaluate the features and qualities making the magazine worthwhile or not worthwhile.
3. See Section B of Chapter IX in the Literature Strand.

USING THE ENCYCLOPEDIA

AIM

To explore the encyclopedia and to learn how to find information in it. (Build on previous familiarity with the encyclopedia, as in Grade 5.)

TEACHING SUGGESTIONS

Plan a lesson, to take place in the library, on the resources of the available encyclopedias. Follow up with assignments to use an encyclopedia for research related to other current class work. This may simply take the form of individual questions on slips distributed to pupils, their findings being discussed in class next day. Coverage of the lesson may include items below.

1. *Recognition of the encyclopedia as dealing with facts* about important places, people, things, ideas: in the encyclopedia—a history of Greek architecture, a biography of Marian Anderson, an account of earth satellites; not in the encyclopedia—the definitions of ordinary words (dictionary), a listing of current members of the Senate (almanac), an opinion on whether the United States should have a woman as President (not factual)
2. *Arrangement of material:* alphabetical, listing persons by last name and places by first word; guide letters on bindings for topics in the various volumes; guide words at the top of a page for first and last topics on that page; cross references as directions for finding further information elsewhere
3. *Index:* separate volume for index of a set; arrangement of index; meaning of index entry as regards volume and page; subtopics under main entries
4. *Visual aids:* use of maps, charts, diagrams, illustrations
5. *Limitations regarding recency of information:* importance of date of publication; value of supplements issued by some publishers
6. *Types of encyclopedias:* general information; specialized fields, as in encyclopedias of music or medicine; sets vs. one-volume encyclopedias

USING LIBRARY RESOURCES: BOOKS, AUTHORS, ALLUSIONS, AND QUOTATIONS

AIM

To become acquainted with resource materials related to literature. (These should be introduced by a library visit, together with a planned lesson.)

TEACHING SUGGESTIONS

Give students the opportunity to examine and to learn the value of such volumes as these: Brewer's *Dictionary of Phrase and Fable,* Benet's *The Reader's Encyclopedia,* Bartlett's *Familiar Quotations, Granger's Index to Poetry,* Hart's *Oxford Companion to American Literature,* and Harvey's *Oxford Companion to English Literature.*

GRADE 11

Getting the Meaning

GRASPING RELEVANCY OR IRRELEVANCY

AIM

To determine the relevancy of materials to the problem, question, or issue at hand. (In reading any material, the student must be able to perceive the relevant and the irrelevant in an author's presentation.)

TEACHING SUGGESTIONS

Student compositions provide good practice materials for spotting irrelevancies, but even professional writing may be a proper basis for improving students' skill in this area. Alert pupils to both the unintended and the intended irrelevancy. In the latter category is the evasive feint of the writer who, unable to shake his opponent's arguments, attacks the opponent himself, his associations, and his beliefs on other matters.

Interpreting the Meaning

RECOGNIZING PROPAGANDA TECHNIQUES

AIM

To learn to recognize propaganda techniques. (For this skill and for the following five skills in Grade 11, build on instruction given in Grades 9 and 10. In this grade, work for more precise recognition of propaganda techniques. Propaganda may be good or bad, and its devices may be worthy or unworthy. Skill in this reading area is important for responsible and enlightened citizenship. See language arts textbooks for exercises.)

TEACHING SUGGESTIONS

Introduce students to the propaganda devices listed below. Then discuss how reasoning, factual evidence, authoritative opinion, observation, and experience can support arguments validly. Language arts textbooks furnish exercise materials.

1. *Name calling:* "well-meaning incompetent"; "do-gooder"
2. *Glittering generality:* "Ours is the party of the people."
3. *Transfer:* the restaurant serving "home-cooked meals" or "home-baked products"
4. *Testimonial:* "George Washington slept here."
5. *Plain folks:* "I'm one of you folks, born and raised in these mountains."
6. *Snob appeal:* Flattery of the appeal "for the man who has everything"
7. *Bandwagon:* "This is the latest. Everybody is doing it."
8. *The big lie:* North Marlboro, while invading South Marlboro, says, "South Marlboro is attacking us."

WEIGHING EVIDENCE

AIM

To become alert to flaws in evidence and to lack of objectivity.

TEACHING SUGGESTIONS

Language arts textbooks provide materials for insights and practice. Literature texts afford opportunities to examine characters' statements and arguments for their faulty presentation or weighing of evidence. Alert pupils to the following:

1. *Incomplete truth:* "The review said that it's devastating." (Complete truth: "devastating in its dullness.")
2. *Unsupported statement:* "It is well known that. . ." "Scientists agree. . ."
3. *Unverified statement:* "Nine out of ten teen-agers express approval. . ."
4. *Unrepresentative sample:* "People in New York State favor higher subway fares to avoid subsidies." (True, but what is the consensus of the New York City people most affected by the fares?)
5. *Faulty interpretation:* "Isn't it appalling that half the students in the United States are below average on standardized reading tests?" (By definition, the median is the point at which half are above and half are below.)
6. *Insufficient evidence:* "An assassin attacked the Prime Minister. The

people are rising against the government." (One example or a few will not support a conclusion about a large number.)

RECOGNIZING FALLACIES IN LOGIC

AIM

To learn to recognize faulty logic. (Faulty logic may be used with or without premeditation, consciously or unconsciously. The perceptive reader recognizes both kinds.)

TEACHING SUGGESTIONS

Use materials in language-skills texts or in literary works to develop recognition of the items below. Stuart Chase, in *Guides to Straight Thinking,* has identified these and other flaws in logic.

1. *Cause and effect:* If B occurs after A, then A must have caused B. Astrology, human and animal sacrifice, and many advertising claims have been based on this fallacy. (Note that A and B may be related *to an extent.*)
2. *False analogies:* Exaggerating similarities or ignoring differences between things is involved. "What good is putting up a line of radar stations around the country when the Great Wall of China and the Maginot Line didn't work!"
3. *Arguing in circles:* "It must be true because it says so itself." Ask Author X: "What proof have you that flying saucers landed in California?" He replies, "Author Y says so." When you ask Author Y for his proof, he declares, "Author X confirms it."
4. *Opposing extremes:* This involves assuming or insisting that "there are only two sides to a question."
5. *Guilt by association:* Someone is assumed to be guilty because of his physical, temporal, spatial, verbal, or family associations or relationships.

ARRIVING AT CONCLUSIONS

AIM

To learn to follow a process of logical thinking by evaluating and placing details in their significant relationships in order to arrive at a conclusion. (Arriving at conclusions differs from drawing inferences. In the latter the pupil deduces what the author means although it has merely been hinted at, suggested, or implied; the student "reads between the lines.")

TEACHING SUGGESTIONS

Lead students to go beyond getting the meaning of a selection; encourage them to draw justifiable conclusions. For example, the following paragraph has, as its main idea, the thought that responsibility for delinquency does not rest on youth alone, but the conclusion to be drawn goes beyond that concept.

> Delinquency cannot be blamed completely on the youth of a nation. Youth grows up in an environment created by the adult community. If parents act at cross-purposes and constantly wrangle, confusion will stem from the home. If those in the larger community preach honesty, yet seek ways of evading full income tax payment, foundation values are shaken for those growing up. Divided and ill-supported values are not conducive to molding sound young men and women. The adult community cannot pass judgment on youth while its own approach to ethics and morality leaves much to be desired.

Which statement below represents a reasonable general conclusion after reading the above paragraph?

a. Youth should be different from the adult population.
b. Parents should not be in conflict with one another.
c. Substantial changes in adult attitudes are needed to influence youth.

MAKING APPROPRIATE VALUE JUDGMENTS

AIM

To learn to make appropriate value judgments. (Reading literature of any type calls for judgment regarding characters and motivations in fiction, ideas and opinions expressed in essays and articles, effectiveness of style in writing, and the validity of various types of rhetorical appeal.)

TEACHING SUGGESTIONS

Literature and reading improvement lessons provide opportunities for making and testing judgments, as in having pupils do the following:

1. List events in a novel that predispose a particular character in a particular direction.
2. Compare a book with its motion picture counterpart.
3. Decide whether a writer has achieved his purpose or intention as inferred from a careful reading of a story, poem, or essay.

SENSITIVITY TO NUANCES IN LANGUAGE

AIM

To develop sensitivity to nuances in language. (For the good reader language tones and levels are elements of aesthetic appreciation and also aids to comprehension of what the author is saying or suggesting.)

TEACHING SUGGESTIONS

Seize opportunities in class study of literature to sharpen sensitivity to such aspects as the following:

1. Language used to produce effects of local color through regional speech or dialects: George Eliot, Thomas Hardy, William Faulkner, Paddy Chayefsky
2. Dialogue used to suggest a foreign language: Manuel and Santiago, whose English conveys the effect of their use of Spanish, in Hemingway's *The Old Man and the Sea*
3. Two levels of English—one flawless and even poetic, the other almost illiterate—used to suggest the characters' speaking in the foreign language of which they have mastery and in English over which they have only limited command: Henry Roth's *Call It Sleep*
4. Differences in language used to show characters' contrasting educational and background levels: Pip and Magwitch in *Great Expectations*
5. Humor created by the garbled English of the buffoons in *A Midsummer Night's Dream*
6. Familiar vs. formal language to indicate the distance or intimacy of characters: Elizabeth, Essex, and others in Maxwell Anderson's *Elizabeth the Queen*
7. The contrasting effects created by the simple, direct language of a Hemingway and the more complex circumlocutory style of a Henry James.

Work-Study Skills

APPRAISING REFERENCE WORKS

AIM

To develop criteria for appraising reference works. (As today's high school students using reference works and as tomorrow's purchasers of dictionaries and sets of encyclopedias for home and family, young people should have a proper regard for solid publications, as well as the ability to recognize and reject unsound ones. Is the name *Webster* on a dictionary cover, for example, an assurance of the authoritativeness of its contents? The student needs to develop better criteria.)

TEACHING SUGGESTIONS

Use the encyclopedia and the dictionary as bases for drawing up criteria for judging reference works. Pose the question: "If you were planning to buy for home use a set of encyclopedias and an unabridged dictionary or desk dictionary, how would you decide which to buy? Representative questions that may be elicited are these:

1. *For the Encyclopedia*
   Are the individual articles signed? How authoritative are the contributors and consultants?
   To what age level do the format, size of type, nature of illustration, and vocabulary appeal?
   How complete is each article?
   Is there a full, well cross-referenced index?
   Does the copyright page show recent dates of revision?
   What provision is there for keeping the encyclopedia up to date?
2. *For the Dictionary*
   Are the definitions of words clear in themselves, without reference to other words that need to be defined?
   Is the pronunciation key readily understandable?
   How up-to-date is the information in the book?
   To what extent is its coverage complete or adequate?
   Is there a permanent staff that keeps the dictionary up to date?
   Are usage samples of the words included?
3. After agreeing on criteria for evaluation, assign students or committees to evaluate each of such publications as the following to determine whether or not it is suitable for addition to a home library: *Compton's Pictured Encyclopedia, World Book Encyclopedia, Encyclopedia Britannica, Encyclopedia Americana, Collier's Encyclopedia, Columbia Encyclopedia, Webster's New International Dictionary, American College Dictionary, Random House Dictionary of the English Language.*

USING LIBRARY RESOURCES: THE READERS' GUIDE TO PERIODICAL LITERATURE

AIM

To learn to use *The Readers' Guide to Periodical Literature.* (Periodicals as a source of current information and opinion have major value in a world in flux where today's breakthroughs are tomorrow's obsolescent facts.)

TEACHING SUGGESTIONS

Work with copies of the *Readers' Guide* in the library. In addition to the *Guide* itself, sample booklets in class sets, provided by the H. W. Wilson Company, may be available. If possible, plan to coordinate instruction in use of the *Guide* with some current activity of the class; e.g., a series of round-table discussions on topics of immediate importance. Cover the following:

1. What is the meaning of the symbols? Where is the key located?
2. What is the arrangement of the entries?
3. How does one find information under related headings if it is not available under the first entry examined?
4. How often are volumes published?
5. What items must be copied from the entry before seeking the magazine on the shelves or from the librarian?

GRADE 12

Interpreting the Meaning

APPRECIATING REALISM, ROMANTICISM, AND OTHER ASPECTS OF LITERARY TREATMENT

AIM

To develop consciousness of an author's treatment as being realistic, romantic, fantastic, authentic, false, or what-you-will. (The false slickness of many a short story, with its soap-opera resemblances, should be recognized for what it is. Such elements even appear occasionally in parts of works by respected writers like Thomas Hardy and Sinclair Lewis, and, where they do appear, should be evaluated accordingly. False realism, however, should be distinguished from the authentic romanticism of the avowedly escapist yarn in a *Treasure Island* or the imaginative fantasy of a *Peter Pan.*)

TEACHING SUGGESTIONS

As opportunities arise in relation to works being read, sharpen students' sensitivity to the elements mentioned above. For example, raise the question: "Does this supposedly realistic stroke ring true?" Also, contrast realistic treatment with romantic treatment of similar material. One device used in teaching the novel *Giants in the Earth* was a comparison of the actual ending of the story with a wildly romantic version written by the teacher, the objective being to get students to appreciate the greater realism and validity of Rölvaag's ending despite the disappointment to the reader in the hero's defeat and death.

BIBLIOTHERAPY

AIM

To read with insight into the problems of characters in literature. (This is a skill or an orientation in reading useful to students in their present and future living. George D. Spache, in *Good Reading for Poor Readers*, says, "The process of using books in this fashion has come to be known as bibliotherapy, or literally, treatment through books." Its values include "opportunities to learn to know oneself better, to understand human behavior, and to find interests outside the self.")

TEACHING SUGGESTIONS

Pattern students' attack on a character's problem in a book or selection as follows: the nature of the problem; the solution presented in the story; evaluation of the solution for credibility and wisdom; projection of the reader into the character's role along the lines of "Why would you or would you not solve a similar problem of your own in this fashion?"

DEVELOPING SENSITIVITY TO IRONY, SARCASM, SATIRE

AIM

To develop sensitivity to irony, sarcasm, and satire in literature. (A failure in communication between writer and reader often takes place when the author employs irony, sarcasm, or satire. Such a book as *Arrowsmith* affords an excellent opportunity to develop in students this higher reading skill. Unless direct steps are taken to help the reader recognize the satire in Sinclair Lewis's approach, the class will accept a Pickerbaugh's high opinion of himself, and the study of this novel will be frustrating for pupil and teacher alike.)

TEACHING SUGGESTIONS

1. Build up awareness of special modes of conveying meaning through what might be called a "vocabulary of tone." Examine with the class the words *irony, sarcasm, satire,* and their variants, plus words such as *banter, cavil, carp, derisive, lugubrious.* Then expose the class to examples of the upside-down world of satire contrasted with passages that are basically straightforward in tone. Focus on key words in satire revealing the writer's real point of view. The ability to make such close analysis of style is an advanced skill—one particularly helpful to superior students in coping with Advanced Placement examinations and the like.
2. Have students tackle illustrative sentences such as the following:
   a. Her mind was like a filing system where things were lost systematically.
   b. There was a town down there, as flat as a flannel cake and called Summit, of course.
   c. The greatest general to emerge from any war is General Taxation.
      (1) Which sentence above is an example of irony?
      (2) In which sentence does the writer appear to be sarcastic?
      (3) In which sentence is the writer satirizing a human foible?

COMPREHENDING SYMBOLISM AND ALLEGORY

AIM

To learn to dig for deeper meaning in comprehending symbolism and allegory.

TEACHING SUGGESTIONS

1. Build on students' familiarity with common, universally recognized symbols; e.g., colors and animals representing other entities or ideas.
2. Refresh students' familiarity with metaphor and simile, and call attention to the fact that symbolism goes beyond these figures of speech, implying more than can be expressed by verbal comparisons.
3. Review students' previous acquaintance with allegory in fairy tales, fables, Bible stories, and the like. Introduce the morality play if pupils have not already encountered it. Earlier reading of Steinbeck's novel *The Pearl* may also provide a base for understanding of allegory and for further exploration at this level.
4. Demonstrate that symbolism may be projected simultaneously in

setting, characters, action, and language. Blake, Yeats, and Frost provide excellent materials for study.

DETERMINING THE VALIDITY OF A WORK

AIM

To set up criteria for determining the validity of a work. (To what extent does a writer warrant the reader's respect and support for the ideas expressed? Ability to evaluate the validity, usefulness, or common sense of a piece of writing is an important skill. Build on related instruction given in Grade 11.)

TEACHING SUGGESTIONS

Discuss with the class criteria a mature reader ought to use in evaluating a piece of writing. Plan to elicit such elements as the following:

1. Are the author's statements predominantly general or specific? Abstract or concrete? Asserted or documented?
2. Is his presentation in the realm of hope, faith, conjecture (and therefore not practical to argue about), or is it verifiable by objective means (and therefore unnecessary to argue about since the facts can be checked)?
3. Is the author's point of view *consciously or unconsciously* biased? What elements in the author's experience or background might prejudice him?
4. Is the author qualified to present the ideas that he does? Is he a capable observer, a trustworthy reporter? Why should the reader respect his observations, opinions, and judgments?
5. Are the examples, illustrations, facts, and statistics that the author gives to support his views *valid?* How can you "lie with statistics"? How can a fact given out of context distort the truth or mislead the reader?
6. Does the author write in terms of the commonplace or of unusual experience and knowledge? Does he require a special level of education, sophistication, or interest from his readers? Does he pitch his writing to a particular audience?
7. Does the author have a knack—irrespective of the relative complexity or difficulty of his subject matter—of communicating his ideas vividly and clearly? Does he have stylistic quirks which add to or de-

tract from the reader's rate, comprehension, or pleasure? Does the tone of the writing—personal, impersonal, humorous, romantic—suit the material and contribute to or interfere with the reader's enjoyment or understanding?

LITERATURE AS ART

AIM

To sharpen reading skills for optimum appreciation of literature as an art form.

TEACHING SUGGESTIONS

Seize opportunities during the teaching of literature to sharpen students' reading skills for optimum appreciation of literature as an art form. Make an informal appraisal of the students' strengths and weaknesses, and concentrate on those elements for which reading inadequacies are evident. See Chapter III of the Literature Strand for further details.

Work-Study Skills

FOLLOWING DIRECTIONS

AIM

To reinforce students' previous learning in regard to following directions on the printed page. (This reinforcement should be provided by preparation for school tests and for the New York State Regents Examination.)

TEACHING SUGGESTIONS

1. Prior to examinations have pupils analyze specimen questions. In the case of essay questions on literature, for example, train students to make this analysis: What must I prove? What type or types of literature must I discuss? How many examples or works must I include?
2. Analyze with the class questions involving other problems; e.g., negative multiple-choice decisions on "which item is not. . ."; making the correct choice involving analogy; writing on "three of the following five topics"; and the like.
3. For less able students an extension of this study may involve filling out applications for jobs, as well as other forms. Language arts textbooks reproduce such forms, and specimens may also be secured from commercial and industrial organizations.

TERMS AND ABBREVIATIONS IN FOOTNOTES AND CITATIONS

AIM

To become familiar with the common terms and abbreviations used in footnotes, bibliographies, and elsewhere. (This is an aid to the students' reading and writing.)

TEACHING SUGGESTIONS

Introduce such items as the following: *ibid.* (*ibidem, in the same place* as the immediately preceding citation); *op. cit.* (*opere citato, in the work cited*); *loc. cit.* (*loco citato, in the place cited*); *et al.* (*et alii, and others*); *q.v.* (*quod vide, which see*); *p.* (*page*); *pp.* (*pages*); *l.* (*line*); *ll.* (*lines*); *f.* (*following page*); *ff.* (*following pages*); *ch.* (*chapter*); *chs.* (*chapters*); *col.* (*column*); *cols.* (*columns*).

USING LIBRARY RESOURCES: COMPREHENSIVE REVIEW

AIM

To participate in a comprehensive review of library resources. (Most of the important bibliographic tools should be covered in this grade, either in new presentation or in review.)

TEACHING SUGGESTIONS

See " 'Wrap-up' Senior Lesson" by Jean Sverdlik in the *Library Journal*, October 15, 1965, for procedures in dealing with the following reference works: *Encyclopedia Britannica, Encyclopedia Americana, Encyclopedia of Social Science, World Almanac, Information Please Almanac, Statesmen's Yearbook, Readers' Guide to Periodical Literature, Granger's Index to Poetry, Bartlett's Familiar Quotations, Short Story Index, Who's Who in America, Current Biography, Reader's Encyclopedia, Columbia Lippincott Gazeteer of the World, Collier's World Atlas.*

APPLYING APPROPRIATE READING RATES

AIM

To learn to adjust reading rate to purpose. (Particularly for college-preparatory students controlled flexibility in reading rate is desirable, but all pupils will benefit by learning to adjust reading speed appropriately. Build on instruction given in Grade 10.)

TEACHING SUGGESTIONS

Students should be made aware of these recommended adjustments of rate to purpose (from the New York State bulletin *Reading in Secondary Schools*):

1. *Slowest:* following directions, learning verbatim, ascertaining intricate relationships, understanding and solving problems, gaining insight into depth of meaning, oral reading
2. *Slow:* comprehending thoroughly, reading critically, studying for classwork
3. *Average:* enjoying a story, satisfying curiosity, superficial comprehension
4. *Rapid:* scanning and skimming for a purpose, finding a specific item of information, getting a general impression of content, finding the proper place to start slower reading, judging whether the material is suitable for slower reading.

INCREASING READING RATE

AIM

To learn to increase reading rate to the maximum possible without losing comprehension. (Although adjusting reading rate to the material being read calls for slower reading of more difficult matter, the reading rate should be as rapid as possible. The good reader's slowest rate can still be very rapid. Students faced with the pressing quantitative reading demands of college or adult life should increase reading rate to the maximum possible without losing comprehension. See *Teaching Faster Reading* by Edward Fry, published by Cambridge University Press.)

TEACHING SUGGESTIONS

Provide motivation and practice by having students read against the clock in class and at home. A simple arithmetic computation involving the average number of words per line, lines per page, and total pages read will give the total number of words read. Dividing that total by the number of minutes spent gives the rate in words per minute. The student may gradually increase his rate from day to day by practice, using the following hints:

1. Keep in mind the purpose in reading specific material. Look for the significant points related to that purpose.

2. Irrelevant material, padding, introductory and transitional matter can often be passed over rapidly by skimming down the middle of a column or page with the eyes moving left or right very little or not at all from an imaginary line in the center.
3. Taking in at a glance as wide a phrase as possible and endeavoring to keep the eyes moving along the line with a minimum of regressions will consciously speed up reading and establish habits favorable to maximum rate.
4. The customary skimming procedures contribute to rapid coverage. Give attention to titles, chapter headings, subheadings, opening and closing paragraphs of each section, opening and closing sentences of a paragraph. Determine what can be skipped and what must be read.

D. SPECIAL NEEDS IN READING INSTRUCTION

The Pupils Below Reading Level

Why are some high school students still beginning readers? Why are others seriously below reading level for the grade? Among the reasons is the fact that a number of students have come from other countries or from areas where English is not the native language. Other students have suffered severely from cultural and educational disadvantages which have not been successfully counteracted even though the best resources may have been brought into service.

Still other youngsters may have low intellectual potential analogous to the incapacity of the crippled child who cannot jump over the high bar. Even these boys and girls, however, need the utmost instructional effort for the realization of their potentialities in reading. Intelligence tests—most of which are based on reading to begin with—have never been adequate for predicting the individual child's ultimate ceiling in reading achievement. In short, because we have no instruments enabling us to say of any student that he can go no higher, we must continue to furnish maximum services for each pupil's reading improvement as long as he remains in school.

Students learning English as a second language are often well-adjusted and ideally receptive even though they are beginning readers. However, those who have English as a native language and who suffer reading difficulties are likely to reveal their frustrations in uncooperative behavior and poor attitudes toward learning. These pupil characteristics have been described in the previous chapters. See especially "Therapeutic Measures" in Chapter III.

MEETING THE NEEDS

How to help the retarded reader comprehend the meaning of the printed page has been partly covered in the preceding pages of this chapter. Other methodology is incorporated in the practices for retarded readers in Grades 5-6 and 7-8, Chapters II and III.

Personality and background problems causing reading difficulties can be dealt with as follows:

> Hunt for the keys unlocking students' interests and needs. With those students having sufficient reading-and-writing competence for the purpose, use a questionnaire to find out about family interests, habits, occupations; pupils' current interests, needs, modes of operation, frustrations, academic and life goals. Use interview techniques, instead of the questionnaire, to elicit the foregoing information from those who cannot read or write well enough. Take advantage of parents' visits during Open School Week or at other times to evaluate needs; make referrals to the guidance counselor for advice and for help from outside agencies. Keep in mind that reading is only one aspect of a pupil's total adjustment and that he cannot make optimum improvement while other vital areas of his life remain unsettled.
>
> Accept the fact that this type of pupil may not be ready to handle the large amounts of work which other students can. Use short units of work with definite attainable goals, adjusting the amount and type of material to avoid strain.
>
> Keep standards high but within the limitations of the class; develop accuracy, concentration, good work habits, and pride in achievement.
>
> Provide definite tasks in class lessons, spelling out with utmost simplicity and detail exactly what is to be done.
>
> Help students with the initial portions of work so that they can proceed on their own without floundering; read the first few paragraphs or sentences and do the first few exercises with them.
>
> Establish the routines that insecure youngsters so desperately need. Avoid the kind of variety—doing something new in a different way every day or so—which is desirable with students func-

tioning at *top* levels. Do provide variety, however, by shifting in the course of a week from one type of reading material and procedure to another; repeat the same patterns from time to time.

Encourage reading at home, as well as other homework, in the interest of pupils' maximum improvement. Be prepared, however, for nonperformance by many students who have never developed independent work habits and who may be handicapped by lack of a place to study at home or by obligations to care for other children and take care of the household. Meet this problem when it arises in a particular class, by having individualized reading done as homework and by basing most lessons on reading in common done in class. Also, arrange for pupils to carry with them the books they are currently reading "at home" so that they can use any spare minutes of class time for such reading, as when a pupil has finished an exercise before others in his group have done so.

Allow for relatively slow tempo of these students in performing intellectual tasks. Frank Riessman, writing about the culturally deprived child, states that the student's potential is often unrealized because our culture places so much emphasis on speed, identifying the fast worker or learner as the bright one.

Avoid confusing a lack of formal language with a lack of verbal ability. Also, prevent the blockage of responses which may result from insistence that the disadvantaged child completely abandon his own idiom during class discussions. Speech improvement, like reading improvement, will have to come gradually.

Provide enjoyable reading experiences so that the student may develop a positive attitude, an approach to books as a source of fun or pleasure.

Show the need for reading in everyday life: to follow directions on the job or elsewhere, to fill out an income tax form or an application blank, to read news stories and advertisements, and the like.

AN ILLUSTRATIVE LESSON

The following lesson was presented as a demonstration with a ninth-year class of pupils whose reading skills were below level.

AIM: To make inferences, finding the meaning of a paragraph when it is not directly stated.

MOTIVATION

Discussion elicited that among the most popular movies today are the James Bond pictures. The most popular TV shows are *I Spy, The Man from U.N.C.L.E., Perry Mason,* and *Alfred Hitchcock Presents.* People enjoy trying to figure things out.

"Today we are going to be detectives. Can we figure out the real meaning behind some pictures and paragraphs when it is hidden?"

PROCEDURE

Before the lesson began, each student had been handed a set of four sheets. They were now instructed to turn the sheets over and look at the first picture (an open cage, a cat, a dead bird, a crying girl).

Teacher: What has happened in this mystery?
Student: I think the cat has killed the bird because the girl is crying.
Teacher: What did you do to get at this hidden meaning?
Student: We put the clues together.

The teacher drew up a chalkboard outline from student responses:

Clues	*Meaning*
bird feathers	
girl crying	Cat ate bird.
cat's jaws	

Teacher: Let's try another mystery. Look at all the clues.

The class studied the second picture: a boy at the piano, baseball cap on his head, bat and glove next to him.

Student: It looks as if the boy wanted to go out and play baseball, but he has to practice the piano instead.
Student: You see the baseball bat and the glove, and the boy has a baseball cap on.

Second board outline:

Clues	*Meaning*
bat	
glove	The boy would rather play ball than practice the piano.
cap	
piano	

Teacher: How did we get the real meaning behind these pictures?
Student: We put the clues together.
Teacher: What was our decision when we put them all together?
Student: We got the meaning.
Teacher: Well, fellow detectives, now let's try solving some mysteries in writing.

The teacher taped five charts to the chalkboard. Students were given time to read them silently; volunteers then read each one aloud.

Chart 1. I tell stories to everyone. I am made of paper and have many pages. Sometimes I have many pictures. What am I?

Student: A book.
Teacher: What are the clues that give you the real meaning?
Student: Stories, paper, pages, pictures.

Chart 2. I have hands but no feet. I have a face but no head. I cannot speak but I can tell you something important.
What am I?

Student: A clock.
Teacher: What are the clues that give you the real meaning?
Student: Hands, face, tells something important.
Student: It couldn't be human; it has a face but no head.
Student: It has hands but no feet.
Teacher: Who knows what these mysteries are called?
Student: Riddles.

Chart 3. My trunk, alas! it has no lock;
It hasn't any key;
But yet wherever I may go
I take my trunk with me.
What am I?

Student: An elephant.
Teacher: What are the clues that tell you it's an elephant?
Student: Trunk with no lock and no key; it takes its trunk wherever it goes.

Chart 4. I've many teeth, but I don't bite;
In fact, I keep you looking right.
What am I?

Student: A comb.
Teacher: What are the major clues?
Student: I keep you looking right.
Student: You have to use a comb to keep you looking right.
Student: I have many teeth, but I don't bite.
Student: *Teeth* is the major clue.

Chart 5. I'm sometimes very large, and I'm sometimes very small.
Some folks like me greatly—some do not at all.
I have many keys but can't open a door.
I am 'most always found on the living room floor.
What am I?

Student: A piano.
Teacher: What are the major clues?
Student: Many keys which don't open any doors.
Teacher: How did we get the answers to these riddles? Not once was the answer in the passage given.
Student: The clues. We put the clues together and got the meaning.
Student: I thought the answer to number 4 was a toothbrush. It has bristles.
Teacher: If you call the bristles of a toothbrush teeth, then you are right.
Teacher: You did very well with the riddles, but we don't always read riddles. We read material in books.

The teacher now taped to the chalkboard a passage which the students read silently; then one member of the class read it aloud.

> The tramp of footsteps sounded heavy as the squad of soldiers marched into the prison courtyard. In their midst walked a young man, coatless and bareheaded. He was deathly pale, but he walked with a firm step and held his head high. An officer led him to the brick wall and tied a handkerchief over his eyes. As the officer turned and raised his hand to the soldiers in the line, every gun leaped into position.

Student: It could be an enemy. Maybe he did something wrong. They brought him into the courtyard. They are going to kill him.

Student: It could be a criminal, and it could be in the early days when they didn't have gas chambers. They used firing squads to kill criminals in those days.

Teacher: How did you know about the firing squad? It isn't mentioned.

Student: They put him against a brick wall, and there was a line of soldiers with guns. That was the firing squad.

MEDIAL SUMMARY

Teacher: What have we been doing today with our pictures, our riddles, and our firing squad?

Student: We have been trying to get the main idea.

Student: We have to use our minds to try to bring the meaning out, even when the meaning is not stated in words.

PRACTICE

Teacher: Let's practice.

Students were instructed to turn to the passages on their duplicated sheets. They were given time to read them silently and to answer the questions that followed each selection. The teacher walked among them as they worked, to give help wherever it was needed.

After a reasonable time, the class was stopped. Volunteers were called on to read each paragraph and answer the accompanying questions.

Paragraph 1. He kept his eyes on the history book, but the pages might just as well have been blank. Outside of the windows he heard a sharp crack, followed by shouts of excitement and joy. Into his thoughts came a picture of a ball meeting a bat and then sailing out high over the lot.

1. *What was the boy supposed to be doing?*
2. *What did he want to do?*

Student: He wanted to be playing baseball instead of studying history.

Teacher: How did we get the answers to these questions?

Student: It says he kept his eyes on the history book; his thoughts were on the game outside.

Paragraph 2. The player leaped up to catch the football, and twisting his body away from many outstretched hands, he began to race toward the end of the field. He swerved and dodged as he ran, still clutching the ball. Suddenly he stopped, and all the people in the grandstand jumped to their feet, cheering wildly and shouting as though mad.

1. *Where does this take place?*
2. *Why did the player stop running?*
3. *Why were the people shouting?*

Students gave the correct inferential responses immediately: a football field; he had crossed the goal line; a touchdown had been made.

Paragraph 3. The two men were bare except for short trunks and sneakers. They faced each other in the center of a square, inside the ropes. At the sign from the referee they shook hands, even though they wore bulging gloves. The referee stepped to one side, and then the gong sounded. Immediately, the two men rushed at each other.

1. *Where were the men?*
2. *What were they about to do?*

Student: They were in the boxing ring.

Student: They were about to fight each other.

Teacher: What are the clues?

Student: They wore trunks and sneakers, and they had on bulging gloves.

Paragraph 4. "Bet you're afraid to fight."

"Bet I ain't either."

"Then why don't you start something?"

"Who's going to make me?"
"Aw, you're scared."
"Who's scared? I bet you're scared."
Are these boys eager to fight? Why?

When one student said they were eager to fight, there were murmurs of disagreement among the other members of the class.

Student: They are stalling. They don't really want to fight.

Student: They are just arguing with each other.

Class and teacher agreed that when boys really want to fight, they fight and don't argue or talk about it. The first answerer then saw the incorrectness of his conclusion.

SUMMARY

Teacher: A week from now when you are sitting in your room reading and you feel stumped in getting at the meaning of a passage, what are you going to do?

Student: Look for clues in the paragraph—get the meaning from clues when it is not stated in exact words.

ENRICHMENT

To encourage further practice, the teacher recommended *Alfred Hitchcock's Solve-It-Yourself-Mysteries,* a book in which the students could play detective. She held up a copy to show to the class and stressed the fact that their school library had copies of the volume. She explained to the class that at a vital point in each story the author stops and gives the reader a chance to solve the mystery, but that the writer finally gives the solution.

The Pupil Above Reading Level

Bright young people read two to four times as many books as their age-mates of average ability. These pupils often spend dozens of hours per week in reading. They hold office in student government, participate in club activities, pursue more hobbies than average students. Concerned with matters of consequence and possessing insights beyond their years, they read advanced works treating human destiny and spiritual and ethical issues—as well as lighter books such as science fiction and historical novels.

The earlier section on "Teaching Techniques, Grades 9-12" applies to teaching reading skills to high school students of high achievement. In addition, these procedures may be employed with the gifted:

Stress the *critical* and *appreciational* reading skills included in the Scope and Sequence for 9-12 and in the Literature Strand.

Train in research techniques: evaluation and selection of sources, sifting of materials, note-taking, writing of research papers, preparation of bibliographies, procedures in quoting and in providing footnotes. (See *The Research Paper* by Florence Hilbish, Bookman Associates; *Research Papers* by William Coyle, Odyssey Press.)

Train in varying reading rate and in developing maximum speed for each type of material. Current theory is that the physiological limit for close reading is 900 words per minute, but scanning and skimming, when appropriate and feasible, can make possible greater coverage. See methods recommended for Grade 12 in the Scope and Sequence.

Provide access to a wide variety of books and other instructional materials. Once superior students know what is available and where it may be found, they need little guidance and should be encouraged to function on their own in selecting materials.

Allow gifted students more opportunity to select and plan their own reading-related activities, such as individual research, reports, and projects.

Emphasize enrichment of vocabulary. The superior student is the one for whom texts on vocabulary building and on the history and nature of language are most desirable.

Avoid drill and repetition; stress problem-solving in reading activities.

Focus on reading in depth: not *what*, but *why, how, how effective, how desirable, how reasonable, how ethical.*

CHAPTER V

Reading for Second-Language Learners

A. PHILOSOPHY OF INSTRUCTION

The basic philosophy and most of the practices underlying the developmental reading program for English-speaking students should also be operative in classes organized for pupils learning English as a second language. Nevertheless, since the teaching of reading builds on pupils' knowledge of spoken language, some differences in practices are essential. All pupils are taught to read on the basis of their ability to express themselves orally. Their oral expression becomes the foundation for their first experiences in reading the new language. Second-language learners, however, are limited in their oral expression to the sentence patterns and vocabulary which they have acquired through instruction or through contact with those around them who speak English.

The development of a reading program for the second-language learner must be considered in terms of the level of linguistic ability of the learner, both in his native language and in English, rather than in terms of grade placement. In the preparation of material the teacher must consider the differences in the native linguistic background of his students in order to be sure that the linguistic elements and the content of instruction meet the needs and interests of his pupils.

INSTRUCTIONAL PRINCIPLES AND PRACTICES

The techniques for teaching those second-language learners who cannot read their own language and for teaching those who can read their own language differ for the most part only in the level and the rate of progress.

Pupils who cannot read their own language must be given the same kind of foundation in speaking and listening activities as are all beginning readers.

Pupils who are able to read in their vernacular may or may not be reading on grade level. They may have acquired and developed language skills, as well as skills and knowledges in other areas of the curriculum, with varying degrees of proficiency. The older the pupil, the wider the range of educational background and diversity. As a general rule, pupils who read in their native language will be recent arrivals to New York City and will require a language program which emphasizes and develops audio-lingual readiness prior to introducing written language. Pupils who are able to read in their native language have learned to relate the sounds of the spoken words to the graphic symbols which represent them in their language. They have an understanding of the fundamental reading processes. The techniques of teaching reading to second-language learners involve teaching the sounds of spoken English by developing listening and speaking abilities and relating these sounds to the graphic symbols.

Students may be permitted to see the written material only when they have the necessary readiness to say the words in that material with reasonable fluency. For this reason the teaching of reading should be deferred. However, linguists are not in complete agreement as to the exact length of time of that deferment. The decision on the number of weeks, days, or class hours that should elapse between hearing-saying and reading must be flexible and will depend on several factors, such as age of student, objectives of the English program, amount of time devoted to English instruction in the student's education, the student's motivation, and his native language.

Beginning students should be given the opportunity to hear specific sentence patterns *many times* and to repeat them with *fair* accuracy before they see the material in print. It is *not* necessary, however, to postpone contact with the printed materials until students have a command of patterns adequate for expressing all their ideas or until they are able to repeat in accurate, fluent English the sentence patterns currently being studied.

The sounds and meanings of new words, the more difficult structures and idioms, the unfamiliar cultural allusions, the gaps in experiential background—these must be provided for in the preliminary phase of the reading lesson.

B. METHODS OF TEACHING READING TO SECOND-LANGUAGE LEARNERS

Early instruction is devoted to intensive reading lessons through which the pupil gains insights into how to get meaning from the printed page.

The following outline is quite detailed, and not all the suggestions offered necessarily apply to all lessons. Teachers may therefore select those suggestions that are pertinent to the particular lessons they are teaching provided that they observe the general sequence indicated in the outline. Although an intensive reading lesson often combines oral and silent reading, the oral elements are of major importance. Since accuracy in pronunciation and in the melody of pitch, pause, and stress is imperative, the teacher serves as the model for the oral reading. Comprehension of the entire selection is the goal.

SUGGESTED PROCEDURES

Select material that is not too long.

Motivate the lesson through discussion of content related to pupil experience; awaken a desire to find out what the material says.

Explain structural patterns and vocabulary that may be unfamiliar or may present obstacles to comprehension. Write them on the board. Elicit meanings by gestures, mimicry, simple drawings, synonyms, antonyms, cognates, or simple definitions. However, if so much time is required for preliminary preparation that little is left for reading, the choice of materials is not appropriate.

Read the passage aloud to the class while the pupils follow in their books. Since subvocalization of words takes place mentally as one reads, the second-language learner is helped even in his silent reading by knowing the correct pronunciation, intonation, pause, and stress for which the teacher has provided the model.

Pause frequently during oral reading to the class, and ask simple questions to check comprehension.

Have all pupils reread the selection in unison, and have the more capable ones read individually. As has been indicated in previous pages, the good reader must supply mentally the unrecorded melody of spoken English if he is to get full meaning from the printed page.

Have pupils read silently the now-familiar matter to find answers to factual questions of *who, what, where*. The *why* questions and other inferential questions require greater language skill than the second-language learner may have.

Use objective exercises: multiple-choice, matching columns, completion questions, or true-false questions with the requirement of supplying a correct answer if one is false.

Use a variety of activities: summarizing, dramatizing, preparing questions to ask others, dictating a few sentences, sequential listing of sentences which summarize the story, finding new words in the text and reading the sentences in which they appear, using new words in original sentences, illustrating the story.

AN ILLUSTRATIVE LESSON PLAN

AIM: To develop reading skills adequate for the comprehension of a short story in which the structure and vocabulary are of a wider range than previously encountered by the class

LEVEL: Seventh to tenth grade pupils learning English as a second language who have been in New York City about a year

MATERIALS: "Another Surprise" from *The Efficiency Expert,* in *Reader's Digest Readings, English as a Second Language,* by Aileen T. Kitchin and Virginia F. Allen, pp. 19-20, Part Two.

Several pictures pertinent to the story

BACKGROUND: The class has read other episodes of *The Efficiency Expert.*

PROCEDURE	OPTIMUM RESPONSE
MOTIVATION	
Do you like surprises? Why or why not?	Class recalls previous episode.
What surprise did Dad have for the family in yesterday's story?	
Today we will read about another surprise. Can you guess what it may be?	Dad wants the children to use all their spare time for learning.

NEW WORDS AND EXPRESSIONS FROM THE TEXT

victrola
phonograph
whistled

piles of records
you don't have to
without even trying

PROCEDURE	OPTIMUM RESPONSE
DEVELOPMENT	
Explanation of new words and expressions using pictures, gestures, simple definitions, cognates.	
Teacher writes sentences on the board underlining the new words.	
1. A *victrola* is an old-fashioned record player.	A victrola is the same as a record player.
What is a victrola? Show pictures. Read sentence. Class reads sentence.	
2. A *phonograph* is another word for *record player.*	
What is a phonograph? Show pictures. Read sentence. Class reads sentence.	A phonograph is the same as a victrola. A phonograph is the same as a record player.
3. Dad brought *piles of records* with him.	
Demonstrate with records, books, and other objects in piles.	
What does *piles of records* mean? (If response is slow, use cognate *gran cantidad.*)	Dad brought a lot of records with him. He brought many records. He brought a large quantity of records.
4. Dad always *whistled* when he wanted everyone to come.	
Demonstrate or ask pupil to demonstrate.	

PROCEDURE	**OPTIMUM RESPONSE**
What does *whistle* mean?	To make a sharp sound by blowing air through the lips.
5. *You don't have to* listen to them, just play them.	
Explain by saying and demonstrating.	
It is not necessary to wear a coat today because it is warm.	
You don't have to wear a coat today.	
What does *you don't have to* in the first sentence mean?	It is not necessary to listen to the records.
6. You'll learn French and German *without even trying.*	
Explain by using the expression *without effort.* (If response is slow, give cognate *sin esfuerzo.*)	
What does *without even trying* mean in the sentence?	The children will learn French and German without effort.
Teacher reads sentences and definitions.	Pupils repeat in chorus.
Teacher reads definitions in random order.	Individual pupils give the word defined.
Teacher gives words in random order.	Individual pupils give definitions.
Teacher distributes texts or duplicated material.	
Teacher reads a few sentences aloud. He stops frequently to ask simple questions.	Pupils read silently as teacher reads aloud. Pupils read answers to questions from text.

PROCEDURE	OPTIMUM RESPONSE
QUESTIONS	
1. What did Dad bring home one day?	1. One day Dad came home with two victrolas and two piles of records.
2. Into which rooms will these victrolas go?	2. These victrolas will go into the bathrooms.
3. What special records did Dad bring?	3. He brought language records.
4. What were the children going to learn?	4. They were going to learn French and German.
5. How much did Dad spend on the equipment?	5. He spent $160 for the equipment.
6. When did we play the victrolas?	6. We played the victrolas whenever we were in the bathrooms.
7. For how many years did the victrolas teach us language lessons?	7. For ten years the victrolas taught us language lessons.

"Let's read the story silently to answer the following questions."

1. What did Dad want the children to do in their spare time?
2. What did the children learn?

Write the two questions on the board, leaving space for possible answers. (Allow seven to nine minutes for silent reading.)

"Before we answer these questions, let's do these exercises together."

FOLLOW-UP EXERCISES

Complete the sentences:

1. An old-fashioned record player is called a ________.
2. Another way to say *a large quantity* is ________.
3. Records for learning a language are called ________ ________.
4. *Without really trying* means ________ ________.

Find the best answer:

1. What "wonderful surprise" did Dad bring home one day?
   a. A new automobile

   b. Two victrolas and some records
   c. A big pie
2. How did the children feel when they heard what the surprise was?
   a. They were disappointed.
   b. They were happy.
   c. They were interested.
3. How did the children learn French and German?
   a. By listening to victrola records
   b. By studying books
   c. By traveling

Complete the sentences and put them in the right order according to the story:

1. The children did not believe that learning languages would be ———.
2. Now they were going to have two victrolas ———.
3. One day Dad came home with two ——— of records.
4. Dad ——— for the children to come.
5. The children learned to speak "some kind" of French and German. This means that they didn't speak it ———.
6. Dad put the two victrolas in the ———.

Right or Wrong: Write *R* for right before each sentence that is true according to the story.
Write *W* for wrong, if the sentence is not true.

———1. Dad bought two new victrolas because he liked music.
———2. Dad put the two new victrolas in the bathrooms.
———3. Dad told the children to listen to the records very carefully.
———4. Dad had not paid anything for the new victrolas.
———5. The children never played the victrolas.
———6. Dad's experiment failed.

HOME ASSIGNMENTS

1. Find out whether your neighborhood music store has foreign language records. Which languages? Listen to some records, and be ready to report orally about your experience.
2. Write a paragraph on one of the following topics:
   Why is it useful for me to speak more than one language?
   Why do I want to learn to speak English well?

C. READING MATERIALS FOR SECOND-LANGUAGE LEARNERS

PHASE 1. MATERIALS FOR INTENSIVE READING LESSONS WITH CONTROLLED LINGUISTIC ELEMENTS

Beginners may be introduced to reading as soon as they start to gain oral control of a few sentence patterns and a limited speaking vocabulary. Three important criteria must be considered in the selection of the linguistic content of the reading material.

> The materials must reflect natural language forms.
>
> The structural and lexical elements must be controlled.
>
> The material selected must previously have been mastered audio-lingually.

Thus, the structure, vocabulary, and content utilized during the oral part of the lesson become the language element and content of the reading material.

DEVELOPING READING CHARTS

The teacher guides the class in developing a reading chart cooperatively. The chart may take such forms as a summary of a class experience that has been discussed orally, a memorized dialogue, or a memorized series of action sentences.

Following are samples of several types of charts which may be developed:

With controlled structure

1. I am in New York City.
   I am in Sands Junior High School.
   I am in the English class.
   I am in the seventh grade.
   I am in Room 321.
2. We are learning to speak English.
   We are learning to understand English.
   We are learning to read English.
   We are learning to write English.

With less controlled structure

1. Review of progressive tense
   I am living in New York City, and I am learning English in school. I am studying social studies. I am making a lamp

in shop. I am learning many things.

2. Review of past tense

   Yesterday we visited our school. We visited many offices and rooms. We saw the General Office on the main floor. We met Mr. Martin, our principal, there. We saw the nurse's office and the auditorium. We went to the library on the second floor. Many students were reading books. In the basement we visited the music room and the workshop. The art room and the home economics room are on the third floor. Everyone knows where the cafeteria is.

A memorized dialogue

Roberto: Good morning! How are you?
Dolores: Fine, thank you, and you?
R: I'm fine too. Where are you going now?
D: To science, then to English.
R: I'm going to gym now. I'm on the basketball team, and we're practicing for the game with Clinton.
D: When is that game?
R: Tomorrow afternoon in the gym. Are you coming?
D: I'll try. I have to go before the bell rings. So long.

A memorized action series

Please stand up.
Please go to the board.
Write your sentence on the board.
Read the sentence.
Return to your seat.
Thank you.

PHASE 2. KNOWN MATERIAL RECOMBINED

The teacher prepares reading material in which the structures and lexical items have already been taught so that the students are presented with seemingly new material in which all elements are familiar. Some mastery of structure will have been attained, and the structural elements need not be so controlled as in the first phase.

Let us assume that the class is planning to take a trip to a factory in the community. They have listened to and practiced using "going to" to express the future. Previous language lessons, both oral and written, have developed, practiced, and applied such structural elements as the use of the possessive: "our class," "our lunch," and the expressions of time: "at nine o'clock," "at twelve o'clock." The teacher writes the chart on the board or duplicates it in advance and distributes it to the class so that each pupil may have a copy.

Tomorrow's Trip

Our class is going to visit a factory tomorrow. We are going to leave school at nine o'clock and walk to the factory. In this factory, we are going to see how clothes are made. We are all going to take our lunch with us. At twelve o'clock we are going to the park to eat it. I know we are going to have a good time.

PHASE 3. KNOWN MATERIAL AND NEW MATERIAL COMBINED

The teacher prepares material combining new elements with familiar items. In general, students have no difficulty with one new item introduced among 25 to 30 known items. Not only must vocabulary and structure be controlled, but interest level must be appropriate to the student's age.

The following chart, prepared by the teacher with the cooperation of the guidance counselor, is related to getting a summer job and securing working papers.

The new vocabulary: *employer* *employment* *certificate*
The new structural element: *had to* + infinitive
had to get a health examination
had to fill in a form

Juan's Summer Job

Juan is going to work in a grocery store this summer. He found a job in his neighborhood. He got a pledge of employment from the principal. He took it to his employer. Juan had to get a health examination. He went to the Board of Health to get this examination. They took an X-ray of his chest. The doctor asked him a lot of questions. He had to fill in a form. Now Juan has his health certificate. He also has his working papers. Juan is going to start to work in July.

As the pupil's oral English and reading skills develop, he will be able to read from simple texts. However, the teacher will follow the procedures suggested for intensive reading. These procedures are appropriate whether the materials used are charts, teacher-prepared materials, or texts.

PHASE 4. STANDARD READING MATERIAL

The pupil gradually reaches the stage of being able to read materials appropriate for native students of the same age and grade. When intensive reading activities have been continued until pupils have acquired considerable oral mastery and reading skill, pupils are ready for more extensive reading.

Extensive reading differs from intensive reading in the respect that it is primarily silent reading and aims to develop the techniques of reading in relation to longer passages. Prior to the reading the teacher explains those few lexical items or structures which might hinder comprehension of the story. After the students have been introduced to this type of reading and are able to function fairly well, they should be programmed for reading in regular English classes.

SOURCES OF TEXT AND AUDIO-VISUAL MATERIALS

The following are sources for locating commercial textbooks and other materials for the second-language learner:

List of Textbooks. Board of Education of the City of New York.

Resources for the Teaching of English. National Council of Teachers of English, Champaign, Illinois.

High Interest—Easy Reading for Junior and Senior High School Reluctant Readers. National Council of Teachers of English, Champaign, Illinois.

Bibliography of Materials for Use in Relation to Puerto Rican Discovery Day: Intermediate and Junior High Schools. Bureau of Libraries, Board of Education of the City of New York.

Bibliography of Materials for Use in Relation to Puerto Rican Discovery Day: Senior High Schools. Bureau of Libraries, Board of Education of the City of New York.

Instructional Films and Tapes. Board of Education of the City of New York.

List of Approved Motion Picture Films. Board of Education of the City of New York.

List of Approved Instructional Recordings and Tapes. Board of Education of the City of New York.

List of Approved Filmstrips. Board of Education of the City of New York.

WNYE-FM Radio Manual. Board of Education of the City of New York.

Channel 25—WNYE TV Manual. Board of Education of the City of New York.

Other teacher and pupil materials published by the Board of Education include the following:

Teaching Dialogues, English as a New Language Program for Adults: Student Materials.

Teaching Dialogues, English as a New Language Program for Adults: Teacher's Guide. Curriculum Bulletin, 1965-66 Series, No. 10.

Teaching English as a New Language to Adults. Curriculum Bulletin, 1963-64 Series, Number 5.

Puerto Rican Profiles, Resource Materials for Teachers. Curriculum Bulletin No. 5, 1964-65 Series.

Educating Students for Whom English Is a Second Language: Programs, Activities, and Services for Grades Pre-K—12.

Working with Pupils of Puerto Rican Background: A Guidance Manual.

CHAPTER VI

Reading in the Subject Areas

A. SPECIAL READING PROBLEMS OF THE SUBJECT AREAS

ROLES OF TEACHERS OF ENGLISH AND TEACHERS OF OTHER SUBJECTS

To the extent possible, teachers of the English language arts develop pupils' reading skills that are related to other content areas. Language arts teachers, however, are not solely responsible for reading instruction. When the pupil goes into his classes in science, mathematics, history and the social sciences, or any other subject, he is obliged to use reading skills. Teaching of these skills gains force in the subject context and is, necessarily, a responsibility of teachers of all subjects.

Teachers of English language arts, having greater knowledge of reading methodology, can work rewardingly with other subject teachers. Faculty and interdepartmental conferences can serve as reading institutes with English teachers in the role of leaders. The substance of this chapter and of this publication as a whole will be of value to teachers of all subjects. The improvement of reading skills and reading grades of a school population is not dependent on the efforts of English teachers alone.

CAUSES FOR READING DIFFICULTY IN VARIOUS SUBJECT AREAS

Word meanings are a major block to successful reading in certain content areas; many of these involve technical terms.

The *heavy load of fact and concept* in content areas is burdensome to those youngsters who, by preference, tend to turn to light fiction in their voluntary reading.

A *lack of inherent interest and appeal* is often apparent even in material that is crucially important for advancement of learning in a specific subject.

An *assumption of greater background than pupils possess* is sometimes made by authors in content areas.

Direction and purpose for reading assignments are often not clear to students and must be supplied with thoroughness and detail by the teacher.

Special knowledge of symbols, graphic representations, abbreviations, and the like is a foundation to be supplied by classroom instruction before students can successfully read some materials, as in science or mathematics.

DEALING WITH THE PROBLEM

The remedies for the general difficulties mentioned above are readily apparent. Anticipating the difficulties by supplying necessary motivation, direction, background, and specialized knowledge *before* pupils read is the overall solution.

Specific reading difficulties, of course, abound in each subject area. Problems in major subjects are listed below. In dealing with these problems, teachers of each subject will be helped by turning to the Scope and Sequence and to the previous sections on reading methodology for details on building the requisite reading skills. Also useful are *Reading in the Subject Areas,* 1963-64 Series, No. 6, Board of Education of the City of New York, and *Reading in Secondary Schools,* State Education Department, Albany, New York, 1965.

"Responsibility for reading is shared by all members of the school system at all levels." This is the conclusion of the Advisory Council of Assistant Superintendents in a policy statement on reading submitted to the Superintendent of Schools.

B. SOCIAL STUDIES

CHRONOLOGICAL AND LOGICAL SEQUENCE

Teach paragraph comprehension based on order of details, cause and effect, comparison and contrast, relationship of main idea and details. See the Scope and Sequence in Chapters II, III, and IV for specific teaching suggestions.

INTERPRETATION OF GRAPHIC MATERIALS

For *maps* include study of caption; date; interpretation of colors, line patterns, or symbols in accordance with legend; practice in use of scale for measuring distances; distribution; distortion; different projections; meaning of parts and of the map as a whole; aerial photographs.

For *line graphs* take up: title, information on vertical and horizontal axes, interpretation of dots and lines, meaning of parts and of the graph as a whole. Include similar elements in presenting other graphs, pictograms, charts, tables, cartoons, and photographs.

For *globes* include: interpretation of rotation and revolution, seasonal changes, latitude and longitude, spatial relationships, land and water relationships, earth-sun and earth-moon relationships.

CRITICAL READING

Urge students not to accept passively whatever appears in print. They should raise questions, challenge conclusions, draw their own conclusions, compare views in differing accounts for substantiation in a variety of sources. See the Scope and Sequence in Chapters II, III, and IV of the Reading Strand for making inferences, drawing conclusions, and deriving generalizations.

PROPAGANDA ANALYSIS

Supply practice in analyzing speeches, political commentary, and the like: announced purpose; other underlying purposes; validity of purpose, logic, emotional appeals, and the distinction between fact and opinion. See elaboration in the Scope and Sequence.

ANALYZING ARGUMENTATIVE PRESENTATION

Train pupils to distinguish between fact and opinion, to reject unsupported assertions, to raise questions concerning arguments based on logic, facts, and authority—and then to come to a generalization.

VOCABULARY

Give special help with words or phrases related to the field:

- Conceptual connotations, as in *democracy, communism, producer, consumer*
- Historical periods, as in *Renaissance, Middle Ages, Space Age*
- Political movements, as in *The Rise of the Common Man, The New Deal, The People's Revolution*
- Geographic terms, as in *spatial arrangements, distribution, interconnection, interaction*
- Economic relationships, as in *wants and resources, market and prices, gross national product*
- Sociological processes, as in *group behavior, societal relationships, institutions*
- Anthropological methods, as in *classification, observation, culture, measurement, transformation of culture*

RAPID LOCATION OF INFORMATION

Teach pupils to scan for desired facts and to skim for general impression of a passage.

READING RATE

Train in varying rate according to the nature of the material and the purpose in reading it.

C. SCIENCE

COMPREHENSION OF PROBLEMS

Train students to analyze: what must be found, what is known, what other information is required, what is to be done to arrive at a solution, what verification must be made.

COMPREHENSION OF DIRECTIONS

Help pupils to develop a habitual pattern of reading all directions before acting on them, of visualizing the operations to be performed, of rereading while carrying out each operation in turn, and of reading once more for a final check after taking all steps.

COMPREHENSION OF SEQUENTIAL RELATIONSHIPS

Develop students' skills in analyzing step-by-step relationships and in singling out items that come in order even when they are not so presented in the sentence-by-sentence exposition.

DRAWING CONCLUSIONS

Foster pupils' abilities to grasp the author's conclusion on the basis of the facts—and to arrive at their own conclusions when the author presents a set of facts without spelling out the conclusion or the general principle for the reader.

ORGANIZING AND CLASSIFYING FACTS

Show how to draw up tables in columnar arrangement, organizing and classifying data presented in reading materials. Also train in using simple lists or other devices for categorizing facts encountered in reading.

GRAPHIC MATERIAL

As mentioned under "Social Studies" above, train in reading and interpreting diagrams, tables, graphs, and the like.

VOCABULARY

Review sources of information about word meanings: context, dictionary, glossary, word lists at ends of chapters and units. See page 39 of *Reading in Secondary Schools,* mentioned above, for roots and affixes common to many science words; as, for example, *-scope* and *-meter.*

FURNISHING BACKGROUND AND EXPERIENCE

Use demonstrations, films, and laboratory experiences prior to reading as foundations for understanding.

D. MATHEMATICS

MEANING OF SYMBOLS

Present material in class before pupils read on their own, so that prior familiarity and experience with symbols, signs, formulae, and equations enable students to comprehend the printed page.

CONCEPT EXPLORATION

Prepare for reading about a new concept by exploring in advance through developmental discussion, board demonstration, and pupils' preliminary written work in class.

VOCABULARY

Anticipate difficulties arising not only with mathematical terminology, but also with words having special denotations for this subject area, as in *principal* or *radical.* Teach the roots and affixes commonly used in mathematics; *bi-* and *tri-,* for example. See items on word attack and on enlarging vocabulary in the Scope and Sequence.

COMPREHENSION OF PROBLEMS

Teach pupils to analyze (a) what is given and (b) what is required. Evaluate the pupils' understanding of the problem by determining whether they have correctly interpreted the elements, whether they are having difficulty because of inadequate knowledge of vocabulary or symbols, and whether they lack previous mathematical learnings essential to present understanding.

SELECTING RELEVANT ELEMENTS

Instruct pupils in selecting the details relevant to solution of a problem and in eliminating those details which, although stated, may be irrelevant.

ADJUSTING READING RATE

Call attention to the need for reading mathematical material at a slower rate than that customary, for example, in reading short stories assigned by the English teacher. Unduly rapid reading may result in failure to take note of crucial items.

E. FINE ARTS AND PRACTICAL ARTS

FOLLOWING DIRECTIONS

Lead students through the steps of one or more sets of printed directions to demonstrate the principles and problems in analyzing what is to be done, what materials are to be used, what sequence is to be followed, what purpose is being served.

INTERPRETING GRAPHIC MATERIALS

Use typical pictures, diagrams, and other graphic materials as examples. What to look for, where to look, how to interpret—these are skills to be taught.

ORGANIZING AND CLASSIFYING

Train in listing and in making columnar arrangements and tables of data encountered in reading.

PARAGRAPH COMPREHENSION

Provide instruction in analyzing paragraphs with conscious recognition of these types of development: succession of details related to the main idea; comparison or contrast; sequential order, temporal, logical, or other; use of examples.

VOCABULARY

Teach the required technical terms that pupils will encounter or use in speaking, listening, writing, and reading; for this purpose utilize demonstrations and displays of concrete objects. Encourage students to become self-sufficient, directing them to technical dictionaries or to conventional sources of information about words.

F. ALL SUBJECTS: RELEVANT ITEMS IN THE SCOPE AND SEQUENCE

Reading in each subject area requires a cluster of skills in any one of which students may need help. For teaching suggestions see the following items in the Scope and Sequence.

VOCABULARY

See: context clues; synonyms and antonyms; multiple meanings; foreign words and phrases; new coinages; locating words in the dictionary; abbreviations as context clues.

GETTING THE MEANING

See: getting the main idea of a paragraph; relating supporting details to the main idea; distinguishing between major and minor details of a paragraph; paragraph organization: temporal order, cause and effect, reasons or proof (logical argument), comparison or contrast; seeing the relationship of the main ideas of several paragraphs; summarizing.

WORK-STUDY SKILLS

See: scanning and skimming to find information; evaluating reading material in the light of the reader's purpose; interpreting graphic representations; summarizing; taking notes; recognizing the purposes and uses of the parts of a book; analysis of questions in examination and homework situations; mastery and use of the intensive reading-study method, SQ3R; terms and abbreviations in footnotes and citations; applying appropriate reading rate and increasing reading rate.

CHAPTER VII

Materials

A. TYPES OF MATERIALS FOR READING INSTRUCTION

NEW YORK CITY PUBLICATIONS

Basic Reading Program. The materials of this program are in sequential order and are intended for intermediate school pupils whose reading ability is below 3.5. The program consists of 216 units. Each unit includes: a basic plan for the teacher, suggested teaching materials to fit the steps in the basic plan, practice in oral enrichment, an application, a presession activity, and a homework assignment. Individual workbooks for pupils and a manual for the teacher are supplied. Developed by New York City reading specialists, these materials are published by the Board of Education.

Intensive Reading Program. The structured plans and materials of this program are intended for intermediate school students reading at levels between 3.5 and 5.0. The skills fall into three general areas: word-attack and word-meaning skills, comprehension skills, and work-study skills. In addition, there are directed reading lessons in which the skills are applied. Each of the 90 units includes a lesson plan for the teacher, suggested teaching materials, practices in vocabulary enrichment, an application, and a homework assignment, as well as a presession activity. Individual workbooks and a teacher's manual are included. These materials were developed by New York City reading specialists and are published by the Board of Education.

Intensive Reading Program Extension. This treats on an advanced level the same skills as are covered in the *Intensive Reading Program,* but more emphasis is placed on appreciational skills. The program is intended for pupils who have completed the *Intensive Reading Program* or for any pupils in the 8th grade whose reading skills need reinforcement.

Building Reading Power. This programmed course in reading skills is for those pupils whose reading is below grade level, but above 4.5.

The series is comprised of fifteen booklets divided into three separate series: context clues (8 booklets), structural analysis (2 booklets), and comprehension skills (5 booklets). Each booklet is devoted to a different group of skills developed in sequential order. A teacher's manual is included with each set. Use of these materials at intervals rather than day after day will keep pupils' interest at a high level. Developed by New York City reading specialists, *Building Reading Power* is now published commercially.

COMMERCIAL PACKAGES AND KITS

Publishers have produced various packages and kits intended for use in individualized or group instruction. These provide for students of all levels of reading ability, including those pupils in the intermediate or high school grades who are still beginning readers and those who are college-preparatory, advanced readers. Common to most of these materials is a design for allowing the student to proceed on his own with occasional teacher help and guidance.

Also common to many of these materials are certain problems in their handling. How does the teacher keep the pupil working at maximum speed without undue pressure? When should the student move on from one level of the material to another? What can be done to focus attention on gaining reading skill rather than on getting the answers? If the student is to check his answers against a key, how can he be oriented to a constructive use of this procedure? The Teacher's Manual supplied by each publisher of a package or kit will furnish expert advice on these subjects.

In addition, the procedures evolved by experienced teachers in using one typical kit suggest an effective pattern that may be applied to the materials available from a number of publishers:

1. Once routines are understood, the teacher is freed to work with individuals or groups. Kit activities are self-motivating in the sense that pupils like to use the answer keys to grade their own exercises and that they are eager to move up to successive reading levels.
2. Have a pupil move up to a higher level if he gets 100% in any three of the longer power-building exercises on his present level—or move down to a lower level if he gets less than 60% on any two exercises. Have the student do all exercises on a level if he does not succeed in getting 100% on three.

3. Encourage speed, but be prepared to praise pupils who progress slowly and surely.
4. When five or ten minutes are available toward the end of a period, use the time for the shorter rate-building exercises.
5. Some students may be unnerved by the emphasis on timing called for by the Teacher's Manual. In that case, place less stress on timing so that the class can become comfortable in the routines; later, call attention to reading rate by suggesting that each pupil try to complete two of the power-building exercises in a period instead of the usual one, or three if pupils have been doing two on average.
6. From time to time the teacher may assign one of the exercises as a formal test, collecting the answer sheet and grading the paper instead of allowing the pupil himself to do so.
7. If a pupil gets lower marks in the formal tests than he does on his self-administered exercises, he needs guidance toward the realization that his cheating hurts himself. Supervision of the pupil's use of answer keys will also help.
8. Students need to be trained to examine each incorrect answer to determine where they went wrong. Otherwise, they merely mark right and wrong answers, failing to see that a wrong answer is an opportunity to grow in reading skill.
9. When doing the exercises involving both comprehension and developmental language drills, pupils should be discouraged from merely concentrating on the comprehension questions while neglecting the vocabulary and language-skill activities.

SELF-TEACHING PROGRAMS

Materials for programmed instruction in book form are available from various publishers. An ideal program produces insights into the reading process, step by step, through small increments of learning. Reinforcement of the learning drive occurs as the pupil is informed about the correctness of his response after each step that he takes. Some programs also provide for reorientation of the pupil's thinking if he makes the wrong response.

Some self-teaching materials in book form resemble programmed books in appearance, but are not organized to guide the learning process step by step through small increments of knowledge or skill. These are workbooks rather than programmed texts. If the quality of the material is high, such texts may be rewarding for individualized instruction. (See further discussion below.)

Teaching machines can use materials and programs similar to those described above for programmed instruction in book form. Since only one "page" appears on the screen in response to the pushbutton, the student cannot look ahead at the answer as is the case with use of the programmed book; he must make a choice of answers and press the proper button before going on to the next step. If he selects the wrong answer, a "page" of additional instruction will appear on the screen to reorient his thinking before he returns to the original problem.

Teaching machines can also be programmed to engage in "dialogue" with the pupil. Thus, for example, one machine has been demonstrated in the teaching of vocabulary skills. When the machine asks a question, the pupil's correct response leads to the presentation of a new question on a higher level; an incorrect response leads to the presentation of a new question on a lower level.

READING-SKILLS TEXTBOOKS

A wide variety of textbooks and workbooks is available for developing and applying insights and skills.

Many of these books have highly developed patterns that readily enable the teacher to guide students in use of the text; also, some books are accompanied by manuals which offer detailed recommendations for presenting the materials.

The following suggestions may be helpful for the teacher using skill-building textbooks or workbooks:

1. Clarify the aim of the lesson in your own thinking. An unfortunate tendency of some textbooks is to include several diverse aims in the same exercise, necessitating the teacher's refinement of aims and procedures to achieve an effective, unified lesson.
2. Eliminate some activities in an exercise if doing so will result in concentrated impact and unity.
3. Use motivation for each reading-skills lesson as you would for any language arts lesson. In accordance with the nature of the material, motivation may be oriented to the skill being taught or to the content of the reading passage. Thus, for a lesson on visual discrimination of letters the teacher may begin the motivating phase by writing on the board, "The little kitchen curled up in a chair"—and then asking what is wrong

with the sentence. For a lesson on a selection entitled "Klondike Stampede," the teacher may begin by asking what would happen if gold were discovered in Van Cortlandt Park. Sometimes, too, a lesson may have as its springboard a brief discussion of what is suggested by its title, as in these instances: "Jazz Rocks the Ancients," "Spaceship to Venus," "Mystery of the Missing Band."

4. For students on the lowest levels of reading ability, have an entire selection read aloud after allowing a short time for preliminary silent reading; for other students, have the first few paragraphs read orally and the rest silently. Some oral reading in the manner and for the purpose described in Chapter II is essential.
5. Guide the class or group through the first few items of an exercise before the students go on to do the rest on their own.
6. Depart from the sequence of the textbook after becoming familiar with students' needs and responses to the materials. If the text builds a highly ordered, sequential progression, departures may take the form of omitting some lessons while maintaining the sequence of coverage.
7. Follow up activities and exercises by eliciting not only the correct responses but also the reasons for them. A useful procedure is to have students find the phrases or sentences in a selection which, for example, justify an answer to a reading-comprehension question.
8. Vary activities, procedures, and materials. Although students with reading difficulties usually need the security of routine, they may *routinely* shift from one type of activity and text material to others in the course of a week.
9. Avoid teaching reading-skills lessons in isolation from other strands of the language arts. Thus, for example, a reading selection about the solution of a real-life problem may lead to the writing of a paragraph on whether the student would have solved the problem in the same way—and why or why not.

AUDIO-VISUAL EQUIPMENT

See Chapter II of the Literature Strand for discussion of the following: *phonograph and tape recordings, talking books, films, filmstrips,* *transparencies and the overhead projector, photographs and other reproductions, models, exhibits, and displays.*

See previous pages of this chapter for discussion of *teaching machines.*

Devices for perceptual training, available in several forms, are among the few items of audio-visual equipment limited to use in reading instruction. *Tachistoscopes* are manufactured for individual or group use; through timed exposures—ranging in the various machines from 1/25 to 1½ seconds—the student is challenged to concentrate and to increase speed of recognition of pictures, numbers, letters, words, and other materials. *Tachistoscopic training films and filmstrips* are also available for the same purpose.

Devices for improving the rate of reading can be secured in the form of pacers or films and filmstrips. The *pacer* usually employs a beam of light, a shutter, or a slot moving down a page to compel the student to read at a specific rate; different pacers range in rate of operation from 20 words per minute to 1,000 words or more. *Films* and *filmstrips,* the latter with special projectors, serve purposes similar to those of pacers; some give special attention to increasing eyespan in addition to simple pacing.

B. LISTINGS OF TEXTBOOKS AND AUDIO-VISUAL MATERIALS

TEXTBOOKS

See Chapter X of the Literature Strand for lists of *literature* textbooks and supplementary books.

Reading-skills textbooks and kits are listed in current editions of the following publications of the Board of Education:

Textbook List for Use by Elementary and Junior High Schools
Textbook List for Use by High Schools

AUDIO-VISUAL MATERIALS

Audio-visual materials and offerings are listed in the following publications of the Board of Education of the City of New York:

Instructional Films and Tapes
List of Approved Motion Picture Films
List of Approved Instructional Recordings and Tapes
WNYE—FM Radio Manual
Channel 25—WNYE TV Manual

Strand Two:
Literature

CHAPTER I

Overview of the Literature Curriculum

A. PHILOSOPHY OF INSTRUCTION

The eagerness with which young children gather around to hear a story, the fervor with which high school seniors discuss the motivation of a character in a play—these are psychic rewards for the teacher, making literature a delight for him to teach. That pleasure in teaching matches the response of the youngsters as they grow from day to day in love of good books and in appreciation of good writers' words and ideas.

Together with the pleasure of teaching literature goes a responsibility for playing many roles. As advertiser, salesman, and showman, the teacher of literature turns each class into an audience avid for the enjoyment of a writer's performance. As expert on the art of literature, he is a guide to aesthetics. As scholar, he is the transmitter of our literary heritage and history.

Whenever he deals with the best that has been thought and said, the teacher of literature opens doors to philosophy. When he guides his class in an examination of a character's motives, he instructs in psychology. If he asks whether a protagonist was right or wrong, he becomes the student's mentor in ethics or morality. Let him explore with his students man's fate as an individual or in relation to society; then he leads on to the spiritual values by which we live.

The vastness of scope in literature study and teaching is a source of strength in offering the teacher infinite creative possibilities, but it is also the origin of pitfalls in encouraging diffuseness and overemphasis on the tangential. Effective planning for teaching literature can take place within the following frame of reference.

LITERATURE—

—communicates new insights into man and his world

—throws added light on the individual's own interests and concerns
—affords vicarious experience of the life of man:
  past, present, and prelude to the future
—opens avenues to other humanities; for example:
  science, philosophy, history and the social sciences, linguistics, and the creative arts of music, dance, poetry, sculpture, architecture
—develops aesthetic sensitivity and appreciation.

THE TEACHER—

—has a role as humanist, inviting study of man's nature, his motives and behavior in relating to his social and physical environment
—has a commitment to illuminate and foster worthy moral, ethical, and spiritual values
—has a responsibility for creating awareness of the writer's craft and technique
—has an obligation to reach each student on the level of his ability, interest, and need.

THE STUDENT—

—needs to develop basic reading skills if he is to respond to literature appreciatively and critically
—ought to acquire a lifetime enthusiasm for the pleasure and profit of reading.

THE LITERATURE CURRICULUM—

—provides for study of books in depth and in common by the class as a group
—encourages individualized exploration of books in a supplementary reading program
—allows latitude in treatment of a book for its inherent values or for its relationship to a larger frame of reference, as in a thematic unit
—includes the widest range of content and form: the classic and the contemporary, all types or genres, the multiplicity of ethnic and cultural backgrounds in our society, and literary works by writers of all nations
—gives force to the principle that—other factors being equal—the

more a pupil reads, the more he gains in comprehension and appreciational skills

—integrates the study of literature and the study of the mass media

—links literature study with growth in the other language arts, necessitating the fusion of reading, writing, speaking, and listening.

B. DIRECTIONS IN THE STUDY AND TEACHING OF LITERATURE

The vigorous stir of new thinking and rethinking, of experimentation and research, of examination and dissemination, has made itself felt in literature teaching as in other areas of the language arts. This activity will go on as English teachers seek to match the advances so widely evident, during a scientific age, in both intellectual and nonintellectual fields of endeavor. This forward motion must continue if literature is to provide for the generations passing through our schools the rational, emotional, and spiritual counterweights to balance the dehumanizing influences, the social frictions, and the competitive tensions of contemporary life. Today and tomorrow, teachers of literature will find it worthwhile to explore the avenues suggested below.

CONTENT

Greater stress on humanistic values in the study of literary works: the basic questions, answers, ideas, and ideals

Fusing of literature and the other humanities in the English class and in courses bringing together English, art, music, social studies, or other subjects

Inclusion of literary works representing cultures and values other than those of the Western World

MULTI-MEDIA APPROACHES

Classroom lectures by poets and other literary figures

Performances by theatrical troupes in the schools

Theatergoing by groups of students

School productions by dramatics classes and clubs

Films in the schools

Television productions: plays, readings, discussions related to literature

Filmstrips and slides for study of literature and of related topics: art, history, and social and geographic backgrounds

Talking books and listening corners for younger pupils and retarded readers

Recordings of plays and readings

BOOKS AND OTHER PUBLICATIONS

Inclusion of works dealing with minority-group heroes and protagonists

Introduction of more works of greater maturity than those in some textbooks of the past

Greater stress on full-length works at all grade levels and lesser emphasis on brief excerpts

More emphasis on literary works in place of traditional basal-reader materials for pupils in the lower years of intermediate schools; college-level works for advanced students in the upper high school years

Provision of literary works and other reading materials adapted to the reading skills of less able students

Wider use of paperbacks and hard-covered trade books for supplementary reading and class use

THE LIBRARY AS A RESOURCE

Integration of the functions and services of the library and of the literature program

Maximum scheduling of classes for activities in the library

Occasional scheduling of classes for double periods to allow for use of the library as a laboratory, particularly when classes have two daily periods for English

Cooperative planning by the librarian and the English teacher as a team, especially in organizing research projects to enrich class units

Optimum utilization of school and public library facilities throughout the year, with special attention to a summer reading program

ORGANIZATION

Flexible class programs and parallel programming of classes to allow for special groupings in the utilization of team teaching or of audio-visual instruction

Provision of time for preparation, and other procedures to facilitate

- joint planning by teachers engaged in team teaching
- Use of large and small groups for specific types of teaching
- Flexible administrative procedures for shifts in use of rooms and equipment

C. OUTCOMES IN STUDY OF LITERATURE

Spiraling upward as the pupil matures, desired outcomes are closely akin at all school levels. The two lists below are not mutually exclusive. No outcome is completely attained in the intermediate school; none is wholly sought for the first time in the high school.

INTERMEDIATE SCHOOL

- An attitude of pleasure toward books, reading, and the study of literature
- The capacity to *think, see,* and *feel* with the author
- Ability to obtain from literature impressions and revelations that supplement the impressions gathered firsthand from life
- Understanding of self, family, and playmates
- An attitude of respect toward self and others
- Insight into human and social relationships
- Knowledge of present and past times
- Familiarity with the world near and far
- Broadening of interests
- Awareness of the role of language in communication between author and reader
- Sensitivity to aesthetic values in literature
- Discrimination and taste in selecting books

HIGH SCHOOL

- Opportunity for the individual to live in all-time and all-space through vicarious experience provided by literature
- Discovery of the diversity of views and reactions displayed by writers generally—and by poets especially—toward observation and experience of life
- The capacity to refresh mind and spirit through imaginative release in literature
- Endowment with the spiritual, intellectual, and cultural heritage of our nation and of all mankind

Faith in, and allegiance to, the basic values of a democratic society: traditions of freedom, of opportunity, of respect for the individual, of recognition of the dignity and worth of every group
A mature perspective on human nature and human affairs
Acquisition of the emotional, aesthetic, and spiritual resources for adulthood—through the illumination of literature
Understanding of literary techniques and of elements of literature as an art form
Raising of levels of taste and discrimination in selecting books and other reading materials

CHAPTER II

Methods of Teaching Literature in Grades 5-12

A. GUIDELINES FOR THE LITERATURE CLASS

RELATIONSHIP OF THE LITERATURE PROGRAM AND READING-SKILL DEVELOPMENT

In the intermediate schools and high schools those pupils who are *on* or *above* level in reading develop their skills further and receive much of their reading instruction in relation to the study of literature. Works of some literary merit, rather than skillbuilding textbooks, are the chief materials to which they apply skills and by which they advance to higher reading levels. These materials fall into two categories: works studied in common and works read on an individualized basis.

Pupils *below* level in reading skills also study certain works in common and do individualized reading; for these purposes the students are furnished with books of literary merit, high interest, and low reading difficulty. In addition, those who are retarded in reading receive instruction with the aid of skillbuilding textbooks and programs.

See the Reading Strand for full discussion of the skill-development program.

LITERATURE STUDY IN COMMON AND IN DEPTH

The heart of the literature program is the study of works in depth and in common by the entire class, a large group within the class, or a large group of several classes in a team-teaching setup. Within this framework, differentiation of instruction is provided to meet the needs of students as dictated by pupil age, grade, maturity, and capacity. Such differentiation is indicated in these pages along with the basic procedures.

The individualized reading program, as distinguished from study in common, is discussed in Chapter VIII on supplementary reading.

WHAT BOOKS AND SELECTIONS TO TEACH

Those responsible for purchasing books make their selections from recommended and approved lists. Local decisions in selecting from among the rich possibilities are governed by the abilities and the interests of the school population. Books that pupils will enjoy and that they will find challenging, but not frustrating, are the ideal.

The teacher may have a choice of several available literature textbooks and must often choose from among the many selections in a collection of short works. Principles of selection are these:

Start with the easy-to-read works, those most likely to appeal to the interests of the specific class involved.

Later, go on to the more difficult selections, those with heavy vocabulary burden, subtleties of style and thought, and depths of philosophy.

For study in common make certain that the chosen work has enough substance to be teachable, that it is not simply a light entertainment more suitable for supplementary reading. A "message" is not necessary; strong characterization, for example, makes a work worth studying.

Sift the material, and choose the best for the immediate purpose. Do not attempt to teach everything in every book assigned. Even a novel or other long work is sometimes taught successfully with a little judicious skipping.

DAILY READING REQUIREMENTS

The more students read, the more they will develop in reading and appreciation skills—when all other factors are equal. One weakness of some literature programs is the failure to set high quantitative requirements.

For the days when textbooks are being studied in common by the entire class, the teacher generally assigns one or more selections or chapters for home reading prior to the lesson on that material. For those days when lessons will focus on other aspects of the language arts—as in a round of individual talks being given by all members of the class—the teacher usually reminds pupils to continue reading the supplementary books which they have taken from the library or other source. Thus a continuous saturation program in reading is implemented.

In making assignments both for reading of textbooks in common with the rest of the class and for reading of supplementary books on an individualized basis, the teacher can assume that, in Grade 9, pupils who are on level in reading skills can read at the rate of 250 words per minute. This applies in the case of relatively easy, undemanding material. (See Albert J. Harris, *How to Increase Reading Ability,* as cited in Chapter IV of the Reading Strand.) Thus Grade 9 students may receive a forty-minute home-reading assignment of 10,000 words, or approximately twenty-five pages where the page-length is the fairly common one of 400 words. In Grades 5 - 8 pupils may be assigned fewer pages, and in Grades 10 - 12 they may be given assignments longer than 25 pages.

Of course, since students must adjust their reading rates to the nature of the material, the teacher must tailor assignments accordingly. Even for a bright ninth-year pupil twenty-five pages of essays or poetry might be too much for an overnight assignment.

When poetry is being studied, nearly all reading takes place in class. Coverage usually is limited to two or three short poems in a lesson. During this time pupils' home reading may be devoted to supplementary books.

In attempting to make a maximum reading assignment, the teacher will sometimes have to deal with a single short work—essay, short story, biographical sketch—of relatively few pages. In such a case he may use related works, such as a twelve-page story about Albert Schweitzer and a ten-page one on Jane Addams. The two selections may be read overnight, the next day's lesson comparing these two persons who strove for the social good.

INTEGRATING ALL LANGUAGE ARTS WITH LITERATURE STUDY

The study of literature takes place in conjunction with reading, writing, listening, and speaking, as well as with language study. A literature lesson could hardly take place without *incidentally* bringing into play several of the language arts, but steps are also taken deliberately to make literature a core for oral discussion, for written reactions, for interaction with language study. In an effective program each of the language arts is reinforced by practice and study of the others.

On some days, of course, the class will be working on other aspects of the language arts without reference to literature. Homework assignments may be brief or nonexistent. Those evenings may be devoted to students' reading of supplementary books.

ASSURING FAITHFUL PERFORMANCE OF HOME-READING ASSIGNMENTS

The selection of material and the approach in presenting it should tempt youngsters to read. Sometimes, though, their choice may lie between the interesting short story assigned for home reading and the fascinating program mentioned in the television guide.

To encourage faithful performance, a brief quiz at the beginning of the literature period is a useful device. Four or five simple short-answer questions are read aloud to the class, with a brief pause for the writing of each answer. This is the place for the factual, for details of the plot, for recall of such information as may be valuable—but not for the thought-provoking questions which belong in an analytical discussion. For example: "Question 1: What was one handicap from which the boy in this story suffered? . . . Please answer in the fewest words possible . . . Quickly now . . . Question 2 . . ." This kind of quiz also serves the function of helping the teacher to evaluate pupils' comprehension of what they read. Many teacher resource books supplied by publishers include objective tests for such rapid testing of comprehension.

Multiple-choice and true-false tests are less desirable because of the temptation toward cheating. Even the short-answer quiz invites the conveyance of information to later classes if a teacher has more than one section of the same grade. The countermeasure is to prepare several quizzes; or, if lesson-planning time is too limited, a quiz may be given in only one or two classes each day, following a random order to maintain a surprise element.

The longer and more analytical test given at the end of the unit will be another check on whether students have done the reading. Sole dependence on such long-deferred examinations, however, is inadequate in keeping young people on schedule with day-to-day assignments.

CHOOSING AMONG AIMS FOR A LITERATURE LESSON

The teacher sets up a specific, definite goal for the class in each approach to a literary work. A lesson has an undefined goal when its aim is merely stated in this fashion: *To study the poem "Shadow" by Louise Owen.* Hardly more developed is the aim: *To enable the pupil to understand and appreciate the poem "Shadow" by Louise Owen.*

What is the student to understand and appreciate? Unless that essence has been crystallized in the teacher's thinking, the impact of his lesson is likely to be sharply reduced. For a fifth-grade class the aim for Louise Owen's "Shadow" might be this: *To help pupils enjoy the poet's fanciful image of a shadow as an animated creature hungrily reaching out to "gulp" things; to teach the elements of imagery in this poem.* (This is, of course, the aim as stated in the teacher's lesson plan; the language would be simpler and more abbreviated if the aim were stated for the pupils' benefit during the course of the lesson.)

The goals are clear in the following example at the high school level: *To focus on the poem "Ozymandias" for its ironic revelation of an arrogant, materialistic ruler's empty claim to immortality; to help pupils examine and appreciate Shelley's use of imagery and language in creating a myth out of a scene of ancient ruin.* Different teachers will, of course, set up differing objectives. Other major elements of content or technique may validly be central to a lesson on "Ozymandias." The teacher who has been spending a number of weeks on a poetry unit may consider, for example, that the time has come to deal more explicitly with forms and may elect to teach the Shelley work with emphasis on its being an example of the sonnet form.

The larger number of literature lessons, however, should avoid making form the first consideration. Since the average person throughout his lifetime is going to be a reader, not a writer, of literary works, he should be enabled to come to grips with what a writer has to say about human experience and human beings. How an author says it—structure, style, technique—will be the second consideration, but still an important one. The art of literature, like other arts, delights and moves the reader and, to borrow Whitman's words, invites his soul.

What one teacher sees in a work and chooses as a teaching purpose will not always duplicate a colleague's aim for the same material. One teacher may make his aim the revelation of the forces of circumstance against which the hero must struggle; another teacher may elect to examine the character's motivation; a third teacher may use the same pages to investigate the author's artistic methods. None of the teachers may find that classroom time is adequate for study of all three aspects, and rarely is it possible to study in depth all facets of a major work. An entire term's study, for example, could readily be devoted to a Shakespearean play, but the urgency of other language arts priorities compels more limited treatment.

In planning, the teacher may put these questions to himself: "In this literary selection what is the major substance, or a major substance, worth analyzing with my students? What is the author's center of concentration? Is it a mood, an emotion, a picture, a crucial experience, a problem, a conflict, an insight into personality, a belief or an attitude held by a character or by the author himself? Or is the work worth studying primarily as an example of the art of literature?"

A snare to avoid is the distortion of the author's work by seizing upon some trivial element, side issue, or remote implication. This may occur, for instance, in teaching a thematic unit when an effort is made to relate to the theme some work that has only a tenuous connection.

PURPOSES OF MOTIVATION

Motivation is more than a frill or a means of getting attention. Having established a definite aim for the lesson, the teacher employs motivation to direct pupils' thinking from the outset. Ideally, to motivate is not merely to interest pupils in a literary work, but to swing them into position so that they can line up their sights on the target.

For a single lesson the ideal time span for the motivating phase is, at most, no more than a fifth of the class period. At the cut-off point the enthusiasm of hand-waving, would-be contributors is channeled into reacting toward the author's work.

For a unit extending over a number of weeks the motivating and preparatory phases may require several class sessions.

PROVIDING MOTIVATION:
EXAMPLES FOR THE INTERMEDIATE SCHOOL LEVEL

When the teacher of a sixth-grade class is beginning his lesson on Herbert Asquith's poem "Skating," he starts by eliciting pupils' experiences in roller-skating. Then he moves on to inviting pupils' recollections of what they have observed about ice-skating either from their own experience or from watching skaters in the park, on rinks, or on television. Finally he introduces the poem and asks the class to consider whether the poet truly reproduces the sensation of skating.

Another illustration is the motivation for classroom study following a previous assignment to read Dudley Schnabel's short story "Load," which is suitable for the upper years of the intermediate schools. The story deals with a young delinquent and with his parents, who deeply feel their responsibility for him and for his difficulties. The lesson begins with brief monologues composed by the teacher and read aloud from typewritten copies by three pupils. The teacher gives this introduction to the reading of the monologues: "Class, if you were able to get inside each character's head, you might find him thinking in the way that you are about to hear. This material is not in the story. I wrote it myself. Listen to size up what each character's attitudes are."

Girl, reading the mother's monologue: Benny is only a boy. He doesn't mean harm, but he just doesn't think what's right to do. I told his father, "Benny is getting in bad company." But his father doesn't do a thing. All he says is, "What should I do, Mama? Give him a licking?" A father should know better how to bring up a son.

Boy, reading the father's monologue: Ja, I gave Benny lickings when he was small—and when he got bigger, I spoke to him many, many times. I couldn't do anything with him. Maybe I did wrong in helping the police catch him. Maybe I did wrong in how I brought him up. I guess I was a bad father.

Boy, reading from Benny's monologue: I know I'm guilty. I killed the man, all right. But I didn't mean to do it. It was a stickup, but we didn't mean to kill anybody. Besides, I'm only 18. I never had a chance. My parents never did the right thing for me. Ma loved me, but she didn't know the score—and Pa never had any feeling for me. He only hit me every time I did anything wrong—until I got too big for him to push around.

Teacher: Let's take up the question of where these three people seem to place the blame for Benny's going wrong, and let's find the evidence in the story to prove or disprove that such ideas really were in each character's head. After that we'll analyze the story to see whether we agree with the characters in placing the blame.

The foregoing is merely illustrative; the same device may be used in teaching many stories in which different characters adopt clearly differentiated attitudes toward a situation.

PROVIDING MOTIVATION: EXAMPLE FOR THE HIGH SCHOOL LEVEL

In a neighborhood of small one- and two-family houses a high school teacher begins his lesson on Frost's poem about a farm chore, "Mending Wall." Drawing two houses on the board, the teacher says to his class: "Suppose that the back of your house faced the rear of another house, with a grassy area between the two. The families in both houses have children who play in the backyards, where they have nearly battered down the old fence on the boundary line between the two properties. The two fathers have had an estimate of $150 for the repair of this fence, and they wonder whether it wouldn't be better to tear it down and let the children from both families play in the entire unobstructed area. If you were a member of one of the families, would you favor tearing down the fence or having it repaired?" After five minutes of discussion the teacher introduces the poem: "Robert Frost has said something on a similar topic, the repair of a wall between two farms. Let's see how the circumstances in his poem are like or unlike those in our discussion."

PROVIDING MOTIVATION: EXAMPLES FOR ALL LEVELS

Motivation need not be so elaborate or dramatic as the foregoing. One or two simple, straightforward questions will often be enough to establish a starting-point in pupils' own experience, attitudes, or thinking. From that point the class moves on in the company of the author, as in these examples:

> "You have heard people say, 'Things are not what they were in the good old days.' To what extent do you agree?" (Discussion) "Now let's look at what the author of this essay believes."
>
> "Next week is Brotherhood Week. What is its significance to you?". . . "Let's find out what this poet says is true brotherhood."
>
> "Some writers have the knack of making you laugh. For instance, you have seen television stories whose scripts were written by authors specializing in humor. What are some ways by which television comedies get you to laugh?"

> . . . "Turning to the short story that you've read, let's examine what its humorous features are—and what techniques the author has used to create humor."
>
> "Of all the things you eat, what tastes best to you?" . . . "What sounds do you enjoy most?" . . . "One author has made poetry out of what we've been talking about: preferences for certain things tasted, smelled, seen, touched, heard. You may not like his preferences—or his poem—but let's find out."

CREATING A UNIFIED DEVELOPMENT IN A LITERATURE LESSON

The development in a lesson plan for a literature period generally takes the form of a series of key activities or questions *following the direction indicated by the aim and initiated by the motivation.* If the lesson is to have unity, the planner cannot afford to lead the class down a number of different avenues even though each individual path has some relationship to the literary selection being studied.

In the final phase of the lesson the teacher returns to the basic issue introduced at the beginning. Thus, for the story on the juvenile delinquent previously mentioned, "Load," the teacher may ask the *summarizing question:* "Now where do you place the blame for the boy's delinquency?"

In an *application* phase following the summary, the teacher may lead to other areas outside the immediate scope of the selection read, although related to it. Again, with reference to the story on the juvenile delinquent, the teacher may raise questions regarding situations other than those in the story which may lead to delinquency. Finally, he may ask how juvenile delinquency may be prevented.

ILLUSTRATIVE LESSON AT SIXTH-GRADE LEVEL

An example of a unified lesson at the sixth-grade level is one on a work dealing with humanized animals. Appropriate materials include excerpts from *Ben and Me* or *The Wind in the Willows.* The teacher *aims* to enable the pupils (1) to analyze the characteristics of the animals that are like those of human beings, and (2) to recognize the nature of the appeal in a humanized animal story.

The lesson plan calls for *motivation* through discussion of the human characteristics that children attribute to their pets. Key questions: In what ways do you treat your pet like a member of the family? When have you ever noticed a pet that seemed to have a sense of humor? What unusual habits, like those of people, have you noticed in a pet?

If the class is of average reading ability, the pupils will have been asked to read the story as previous homework; they will read in class only key passages which the teacher has selected as relevant to the discussion. If the class is of less than average ability, the teacher may have to provide for reading of the entire selection in class. This reading may be oral or silent or both in combination.

The development of the lesson involves discussion of such key questions as these: How do the animals like people? In what ways do any of the animals remind you of kinds of people you know? The teacher elicits that the animals speak, display a sense of humor, dress like people, and think or behave in specific ways as people do.

Having dealt with the content, the teacher turns attention to the selection as a work of art. Key questions for the ensuing discussion: What made you glad or sad as you read? Why did you sympathize with the animals? What made you laugh over their experiences? Why did you feel good as you read this story? Thus the teacher helps the pupils toward empathy and provides an elementary insight into its functioning in a literary work.

Illustrative Lesson at Twelfth-Grade Level

An illustration at the twelfth-grade level is a lesson on the first five chapters of the Third Book of *The Return of the Native.* A wealth of possibilities exists for analyzing that segment of the novel; for example, the relationship of mother and son, superstitions about witchcraft, choice of vocation, service to society as opposed to materialism, and customs of courtship. Thoughtful selection of certain elements and judicious rejection of others are essential for a development which will have unity and, consequently, impact.

Such a developmental pattern grows out of this aim: *to help pupils analyze whether Clym and Eustacia are suited for marriage to each other; to note how the reader must draw inferences from Hardy's presentation.* At the beginning of the lesson after the class has read the assigned part of the novel at home, the teacher motivates by mentioning the theory that "opposites attract one another" and by raising these questions: "To what extent is that true?" . . . "To what extent is marrying one's opposite a wise thing to do?"

In his development the teacher proposes taking a close look at Clym and Eustacia in the light of the previous discussion. The rest of the lesson is based on these questions in his plan:

1. Why does Clym's mother feel as she does about her son's marrying Eustacia? (Have pupils answer after oral reading of passages on pp. 194-5, 204-6, in the assigned textbook.)
2. What does Clym want in life? (Passages, 176-8)
3. What is Eustacia's attitude toward life? (Passages 187-9, 198-202)
4. To what extent would you say that Clym and Eustacia are either opposite or alike in what they want from life?
5. Hardy, as we have said in previous lessons, makes a practice of forecasting the fate of his characters. Which sentences in these chapters hint at what the future will be for Clym and Eustacia?
6. Summary: To what extent is Eustacia the ideal wife for Clym? Clym the ideal husband for Eustacia?
7. Application: Suppose that you knew a person like Clym in real life. What sort of wife would you consider ideal for him? What sort of husband would be ideal for Eustacia?

Getting the class to respond to the printed page is an additional asset of this lesson plan. Twelfth-grade students still need to sharpen their reading skills in drawing inferences, anticipating outcomes, sensing the author's purpose, and the like. Incorporating study of key passages in relation to the pivotal questions enables the teacher to help students develop insights into how to get meaning from the printed page. Teaching of reading accompanies the teaching of literature.

See Chapter III for illustrative lessons and units for all levels.

EVALUATING LITERATURE LEARNINGS

Evaluation of what pupils have learned takes place each day as the teacher subjectively judges the success of his lesson. Periodically more objective measures are in order, as in tests using such questions as those in *End-of-Year Examinations in English for College-Bound*

Students, Grades 9-12 (College Entrance Examination Board, Princeton, New Jersey, 1963).

The *test* must have a clear aim consonant with the philosophy and methodology of the previous literature lessons. The teacher needs to consider the skills and learnings each question calls upon students to display: What am I testing for?

An illustrative test question is as follows:

> An author sometimes shows a character who does the wrong thing. Perhaps he wants you to laugh, to sympathize, to feel anger toward the character, or to gain better understanding of the character. On the basis of the book that you have just finished reading, write a composition (a) describing the character's wrong action and (b) fully explaining the author's purpose in introducing that action or situation into the story.

Such a question requires mature consideration, understanding of literary skills of characterization, wise choice of an appropriate example, skillful organization, and effective writing.

ASPECTS OF EVALUATION

Tests are only part of the evaluative process. Whatever the pupil says or writes or does in relation to his study of literature is a means to evaluation. The following are indicative of pupil growth and may be measured by testing or by observing student activity:

—The breadth and depth of pupil reading as seen from supplementary reading and subsequent discussion

—The expressed attitude toward literature as a significant aspect of human experience

—Ability to make in-depth analyses of literary works in accord with grade level and maturity: What did you learn about the Boston Tea Party from Esther Forbes' *Johnny Tremain?* Is Macbeth a tragic hero according to Aristotle's definition of the tragic hero and the tragic flaw? To what extent is Creon in Sophocles' *Antigone* guilty of hubris?

—Greater richness, skill, and maturity in use of language in speaking and writing, as outgrowth of contact with literature

—Higher levels of taste in selection of books and of mass-media offerings: newspapers, magazines, television programs, movies, and plays

—General familiarity with our literary heritage in English and in translation

—Participation in cultural programs related to literature: teen-age book reviewing for the public library; reading groups

—Participation in school programs related to literature: dramatics; literary magazine; yearbook; newspaper

—Enlargement of personal interests as evidenced by the building of home libraries, the maintenance of notebooks and scrapbooks, or the voluntary memorization of poetry and prose passages

B. TEAM TEACHING

Most of what has been said in the previous pages about planning and classroom management by the individual teacher of literature applies also in team teaching, but the latter has special features which require separate consideration.

As an organizational procedure, team teaching is intended to make maximum use of the talents of available personnel for the benefit of the largest numbers of pupils. The advantages sought are these:

Upgrading of instruction by utilizing in large-group instruction the teachers best equipped to present specific types of lessons

Individualization of instruction through the scheduling of small groups for seminars or projects

Avoidance of waste of human resources and professional skills in the daily repetition of the same lesson for successive classes

Gain in pupils' depth of knowledge arising from the superior presentation made possible by the team effort.

Teams may be composed exclusively of language arts teachers or may include teachers of several subjects subsumed under the humanities.

WORK OF THE LANGUAGE ARTS TEAM

Literature may be the core of study conducted by a language arts team. *Thus, for example, at the intermediate school level* the speaking, listening, reading, and writing activities may be conducted for a period of time in relation to study of a Shakespearean play. Large-group sessions introduce Shakespeare's England, the Globe Theatre, and the background of the play, utilizing discussion conducted by a master teacher and supported by his presentation of films, filmstrips, and recordings. When the play itself is under study, some aspects are covered in large-group sessions and others are subjected to deeper individual probing in small groups. Related writing and speaking activities are initiated in the large group, then followed up in the small groups. A film version of the play is a culmination for the large group.

At the high school level similar possibilities are apparent in the study of Chaucer. A master teacher having the necessary specialized scholarship makes the large-group presentations on such topics as social backgrounds, Middle English, Chaucer's characteristics, and the like. Audio-visual aids—for example, a recorded reading in Middle English—are natural accouterments of team presentation in the large group. As in the previous example, small-group sessions are devoted to individualized projects and to study in depth with maximum individual participation.

THE HUMANITIES TEAM

Crossing of subject boundaries is rewarding when a team of teachers representing several areas—for example, history, music, and literature—work together on a unit. Thus one school presented the Civil War Period through its representation in those three subject areas. The large-group literature sessions were devoted to studies of Whitman, Melville, and Thoreau. Small groups were used for reports on individual readings and for conferences on papers written for the unit. Mutual reinforcement was provided as the subject matter of one area was viewed in its relationship to the others.

CONDITIONS OF SUCCESSFUL TEAM TEACHING

Although ideal conditions need not always prevail, too many departures from the optimum will militate against the team's effectiveness. The following are significant:

The *number of teachers* on the team generally is two to four. A-V staff, student-teachers, and other available personnel may cooperate. Librarians are essential members of the team.

The *number of pupils* depends on space accommodations. The size of the area available for large-group instruction is the usual limiting element.

Grouping is sometimes heterogeneous in the large sections while more limited heterogeneity is sought in setting up small-group seminars or projects.

Housing of large groups may be provided by movable partitions or other arrangements in new buildings; elsewhere maximum use is made of the auditorium, cafeteria, music rooms, and the library. Areas must be found for small groups numbering as few as six students; the library may serve this purpose.

Audio-visual equipment plays an important role since team teaching gains the advantage of freeing one team member for operation of devices during the large-group lesson. The ordinary problems of audibility and visibility in a large space are resolved by the use of microphones and of the overhead projector in lieu of the chalkboard.

Time and scheduling for joint planning by team members are essential so that term, unit, and daily lesson plans may be worked out cooperatively. Conferences, research, and preparation of materials call for adequate time allowances.

Programs of teachers and pupils are set up so that specific classes and teachers can come together during the same period. At its simplest a team may consist of two English teachers having two classes of the same grade scheduled for the same period daily. A more complex example of team organization involves parallel or back-to-back scheduling of four classes for four consecutive periods under teachers of history, art, music, and English language arts; these classes may meet separately for three periods and then come together for a fourth, or they may function in modules of 15, 20, or 30 minutes, enabling class and group meetings for longer or shorter sessions as needed.

SPECIAL PROBLEMS

Those who plan to utilize team teaching must be prepared to deal with the problems below. Visits to schools with successful programs will aid in finding solutions.

Small-group sessions are among the assets of team teaching, but are difficult to organize for lack of proper housing and for lack of teachers to supervise all groups.

Students are obliged to shoulder greater responsibility for their own work when they are away from supervision by their own teacher in a single classroom.

Student participation and interaction in the large group are necessarily limited. Pupils' questions may go unanswered.

The master teacher is less familiar with the students in a large group than is the teacher in the traditional classroom.

Fair sharing of duties requires a good working relationship among the team members and their supervisors. The best available talents should be drawn upon for each function, but no teacher should carry more than his share of burdens.

C. INSTRUCTIONAL MEDIA

The reading of textbooks, the pursuit of various forms of classroom discussion, the writing of papers—these are customary media of instruction in the literature class. From day to day in most classes there is a confluence of teacher, pupils, books, and spoken or written reactions and interactions. Bringing into play other media, as described below, enlarges and enriches the teaching of literature.

CLASSROOM DRAMATIZATION

Aside from its vivifying appeal for the youngster, dramatization enables the pupil to get inside the character and to project himself with greater empathy into the conflicts and drives of the persons in the play or story. This holds whether the pupil is playing a role himself or whether he is watching another student or a professional actor in the part.

These are potentialities in classroom dramatization:

Oral reading of dialogue in fiction, omitting the phrases of attribution, such as *he said* and the like

Reading of parts in a play or production of a play, including stage business

Role-playing and sociodrama, useful in lower intermediate-school grades for acting out anticipated outcomes when reading of a story is interrupted at a crucial point; appropriate in higher grades for motivation or for projecting characters' attitudes when they are not fully explored by the author.

Wherever possible, reading and study of the material should precede dramatization. Unless specific values are purposely sought in impromptu performance, provision for adequate preparation and rehearsal outside of class is desirable. After the performance, class discussion of the validity of the interpretation enlarges students' insights into characterization.

DRAMA ON STAGE, SCREEN, AND TELEVISION

The motion picture lends itself well to the teaching of literature. Many a school favorite has been translated to the screen, and mutual reinforcement is provided by study of both the book and the film. Obvious advantages accrue whenever the teacher is able to tie in classroom projection of a movie version with the teaching of a novel like *Treasure Island* or a play such as *Hamlet*. Not only can the film be introduced at the most appropriate point in the unit, but it can be rerun partly or wholly for closer examination of elements discussed in class.

The rich offerings of our city's theaters and television stations are a further resource. Even when pupils' attendance at a play or their viewing of television drama cannot be related to classroom study, the experience serves to reinforce the literature course, calling upon the same critical and appreciational skills as in the reading of books. The most effective use of this medium, however, is achieved when the teacher previews the film or play, when he plans and teaches a preparatory lesson before the performance, and when he conducts a follow-up lesson afterward.

Classroom television sets and Board of Education telecasts strongly support the literature curriculum and deserve maximum use.

LITERATURE-RELATED PROGRAMS

Enrichment of the literature course is afforded by round-table discussions, readings, lectures, and interviews—available as follows:

- Television and radio programs, including both commercial and Board of Education broadcasts
- Town Hall, Brooklyn Academy of Music, Poetry Society of America, and similar organizations offering lectures and readings
- Academy of American Poets: readings and lectures by young poets in visits to school classrooms.

As with plays and films, these presentations have greatest impact when pupils are well prepared by advance lessons and are given the opportunity to react in follow-up sessions. If only a few members of a class are able to view or attend the program, they can enrich the other students by reporting orally on their experience.

RECORDINGS (For *sources of materials* see Chapter X.)

The *phonograph* is among the easiest aids that the literature teacher can employ. Poetry readings and excerpts from novels or plays on records can be integrated into lessons or used as motivation.

Talking books, the phonograph records that were originally a resource for the blind, are now being produced to aid in developing younger children's reading skills. At the intermediate and high school level this resource has relevance for introducing severely retarded readers to good literature while advancing their skills. The latter purpose is served through the recommended procedure of having the pupil follow along on the printed page as the words come from the loudspeaker or headset. (To assure that the poor reader is not left behind, a signal sounds when the page must be turned.) Hearing the oral melody of the professional reader's intonation is an aid in habituating the poor reader to creating a similar melody mentally in his own silent reading—as linguists say he should.

The *tape recorder* has as advantage over the phonograph when a recording must be interrupted: the teacher using a taped version of a

Shakespearean play can let the recording of a scene run for a while, then stop the machine for class discussion, and later start up again exactly at the right line. Another function of this machine is in recording and playing back pupils' renditions of literary works for evaluation of their interpretations.

VISUAL MATERIALS (For *sources of materials* see Chapter X.)

Filmstrips are readily usable in the teaching of literature since the projector is simple to operate and is capable of exhibiting a still picture on the classroom screen for an indefinite time. Introductory phases of literature units lend themselves to filmstrip exploitation, as when documents, paintings, and photographed realia of the American Revolution are shown via this medium prior to beginning *Johnny Tremain*—or when the characters in *David Copperfield* are revealed by showing the first ten or twenty frames of a filmstrip sequence of that novel.

Transparencies on the overhead projector are less commonly used with literature than with other areas of the language arts. The use of a photocopying machine, however, makes possible the production of a transparency for projection of a poem or other printed or written material. During team teaching the overhead projector may serve with greater visibility than the chalkboard in the large-group situation.

The *opaque projector* exhibits ordinary, nontransparent pictures or opaque material such as library catalogue cards. Its great drawback is the need to darken the room, minimizing the response and interaction which the teacher would normally elicit.

Photographs, prints, and other reproductions, large enough to be seen by those at the rear of the classroom, can be introduced at any phase of a lesson—as when an appropriate still from the film version of *Hamlet* is displayed while the class is discussing the scene of the play within a play.

Models of settings or of realia in stories are popular construction projects for younger pupils. A classic model for the Shakespearean course is the Globe Theatre, which provides the means of discussing the *raison d'être* of the balcony scene.

Notes and diagrams on the chalkboard are sometimes given less attention in lessons on literature than in the study of other language arts areas, but their value for running summaries and for clarification of issues is not to be underestimated. An obvious example is the diagram of a climax with the preceding rising action and the succeeding falling action.

EXHIBITS

Bulletin boards and table or case displays offer opportunities for literature-related exhibits.

Pupil-made displays have the advantage of personal involvement and interpretation; for example, a slow class highlighted its work on poetry by original drawings illustrating significant lines from such poems as "The Highwayman" and "A Red, Red Rose across the Moon."

Professionally-prepared displays are often more polished and sometimes more seminal. Exhibits may be borrowed from numerous museums and agencies; for example, drawings by African children were borrowed from the Afro-Arts Society as a culmination of a unit on African poems and folktales.

CHAPTER III

Illustrative Lessons and Units

A. ILLUSTRATIVE PLANS, GRADES 5-8

The following lessons and units are intended to suggest ways of planning for the teacher of literature rather than merely to provide a source of plans on specific works. To avoid the necessity for reprinting the literary works themselves, use has been made mainly of selections and books with which most teachers are familiar. The content of the less known works may be gathered from the summaries supplied. All selections are in textbooks on the Approved List.

This series of lesson plans includes the major genres, as follows: the folktale, the biographical sketch, the poem, the short story, the play, the essay, the novel.

The following are more detailed than the lesson plans which teachers would usually make for themselves. The intent is to provide a description of the flow of the lesson, including some of the follow-up questions that would normally grow out of the key questions in the teacher's plan. The latter should, in general, be a unified structure based on a limited number of key questions and activities.

LESSON ON A FOLKTALE: GRADE 5

TEXT: "The Princess and the Glass Mountain," a Swedish fairy tale edited by Frederick H. Martens.

CONTENT OF TEXT: Having captured a troll, a king pens up his prisoner in a cage and vows that "whoever lets him go shall die without mercy, even though he were my own son!" The troll persuades the king's little son to unlock the door and free him. Sorrowfully the king carries out his vow by ordering his serving-men to kill the boy in the nearby forest. Secretly released by the soft-hearted serving-men, the boy finds work as a king's herdsman in an adjoining kingdom and grows up to be a handsome young man. When his employer offers his daughter in marriage to whoever shall ride a horse to the top of the glass mountain, the prince with the help of the troll succeeds on his third trial. Thereafter he rides away and disappears, but when the princess begins to pine away for the handsome stranger, he becomes the object of a countrywide search. At last the princess herself sees and recognizes him even in his herdsman's cloak. The youth identifies himself as a prince, and they live happily ever afterward.

MOTIVATION OF HOME READING:

1. Many of you know the story of Cinderella. Will someone volunteer to tell us briefly what happened in that story? . . . The tale of Cinderella has been so popular that it has been made the basis for an opera in which the story is acted and the words are sung. It has also been made into a ballet in which the story is acted out by dancers. Someone has said that the Cinderella story is popular with both children and adults because at some time or other every boy or girl, every man or woman, feels as Cinderella did. In what way might a boy or a girl in this class feel as Cinderella did? (Elicit: sense of being deprived of what others have.). . . Why does the ending of the Cinderella story make you feel good?
2. Since the theme of this story is familiar to people in many groups and countries, it's not surprising that there have been many other tales like this one. For instance, the tale you are going to read for homework resembles the Cinderella story—but it has a boy as its chief character. Let's use imagination. What might happen in a story about a boy who suffers as Cinderella did? . . . For homework today, read "The Princess and the Glass Mountain" in your textbook. Be ready to tell how this tale is like the story of Cinderella.

AIM OF LESSON: Appreciation of the theme of a victim of injustice, in the character of a boy, who rises from the "bottom of the heap" to his rightful place at the top

MOTIVATION: In reading "The Princess and the Glass Mountain" you may have noticed ways in which it is like the Cinderella story—and ways in which it is not like that story. Let's get some opinions from members of the class as to whether they think this story is like or unlike the story of Cinderella. . . . Now let's go over various points of the story in detail to make comparisons.

DEVELOPMENT:

1. Let's take up the people first. Who can prove that the young prince is or is not like Cinderella? . . . In what way is the prince's father like or unlike Cinderella's stepmother? . . . In what way is the troll like or unlike the fairy godmother?
2. There may be some differences in the people. Cinderella's stepmother was a mean person. Who can find the sentences in the story which show whether or not the prince's father sent him out to be killed simply out of meanness? . . . What other differences in the people did you notice?
3. Let's look at the happenings or action of the story. Cinderella had to do the unpleasant jobs at home. What did the young prince have to do? (Herd cattle.) . . . What did the prince do that corresponds to Cinderella's going to the ball? (He rode a horse up the glass mountain to win the princess.) . . . What help did he get that is like the help Cinderella received? (Horse and glittering armor supplied by the troll.) . . . How did the ending correspond with that of the Cinderella story? (After his successful ride to the top of the mountain the prince returned to his herding—and was only discovered by the princess herself after a long search.)
4. Let's see how good you are as readers. The prince is described as making three attempts to ride up the mountain. Each time the language of the story is almost the same in describing what the prince did. Can you find in your book the words that are different? (The prince's armor and the horse's shoes are (1) steel, (2) silver, (3) gold.) . . . What sentences can you find in this tale that especially help the reader to picture the action?

SUMMARY: This story is like many of those we see on television in which somebody is in trouble. Why is a story that tells of a person's winning justice for himself so popular?

APPLICATION (as discussion, as brief composition, or as role-playing): Suppose that a troll came to help you. What would you like him to give you?

LESSON ON A BIOGRAPHICAL SKETCH: GRADE 6

TEXT: "Proteus, the Mighty Dwarf: Charles Steinmetz" by William Herman

CONTENT OF TEXT: This ten-page sketch deals with Steinmetz's life from birth to adulthood, his handicaps and his ultimate triumph over them to become an outstanding scientist.

AIM OF LESSON: Study of the characterization of Steinmetz with emphasis on those facets enabling him to overcome his handicaps; incidental enrichment of vocabulary and development of appreciation of style

MOTIVATION:

1. What are the different ways in which a physical handicap can affect a child? What feeling would you have toward a child or toward any person who succeeded in overcoming a physical handicap?
2. We are going to read about Charles Steinmetz who was a hunchback and a dwarf. How do you suppose those physical characteristics may have affected him as a child? As a man? . . . Let's read to find out whether you've guessed correctly.

DEVELOPMENT:

1. Before beginning, let's use the glossary in the back of the book to find out what these difficult words mean. (List on chalkboard: *replica, grotesquely, steerage.*)
2. Now read silently as I begin reading the story aloud. (After a page or so when the interest of the class has been captured, have the rest of the passage read silently without the teacher's oral reading. For a normal class this 2,000-word selection should require about 10 minutes. However, better classes can read the selection as homework on the previous day and can use the classroom time more profitably. Weaker classes, on the other hand, may need to fall back on oral reading by teacher and pupils for more than the first page or two.)
3. How did Steinmetz's handicapped condition affect him? List on chalkboard and elicit items: *How It Helped* *How It Hindered*

4. Look through the story quicky and find any sentence that shows what in Steinmetz's character enabled him to triumph over his handicaps. (Elicit characteristics and list them on the board.)
5. On style (for more advanced pupils): While we're studying specific sentences, let's notice how the author uses language effectively. Why is this sentence on page . . . (give page) an effective one? "The brilliant 18-year-old Karl Steinmetz was as far above the other students in mental stature as he was below them in physical height." . . . Have pupils find their own examples of appealing or effective style in this selection.

SUMMARY: Why do we admire Steinmetz? . . . What qualities or characteristics of biography do we find in this selection?

LESSON ON A POEM: GRADE 7

TEXT: "The New Colossus" by Emma Lazarus

CONTENT OF TEXT: This poem, which appears on a bronze tablet at the base of the Statue of Liberty, describes the "mighty woman with a torch." The theme is expressed in the invitation: "Give me your tired, your poor, your huddled masses yearning to breathe free . . . I lift my hand beside the golden door."

AIM OF LESSON: Study of the symbolism that the poet attributes to the Statue of Liberty and its application to the Civil Rights Movement today; appreciation of the poet's use of word-music and her handling of the structure of the sonnet

MOTIVATION:

1. Let's hear the report that John promised to make today about the story of the Colossus of Rhodes. (Have John hold up the picture of the Colossus from the school library picture file, and then have him give his research report. This was John's special credit homework assignment.)
2. According to what John has said, why did the ancient Greeks build this great bronze statue? . . . Incidentally, from the word *Colossus* we have taken our word *colossal.* We speak of a *colossal job,* a *colossal achievement,* a *colossal traffic jam.* What do we mean by *colossal?*

3. The poem that you are going to turn to now in your book is inscribed on the base of the Statue of Liberty. Why do you suppose that the author, Emma Lazarus, called the Statue of Liberty in the title of her poem "The New Colossus"?
4. Recently in *The New York Times* (November 6, 1966) the National Council of Negro Churchmen published a statement issued, by some of their members during a visit to the Statue of Liberty. They said that the poem about the Statue of Liberty expresses a hope for all Americans—white and black—who come now, or whose forefathers came in the past, to the shores of this country. They also said, however, that Negroes have not had the benefits expressed in this poem. Try to decide what they meant by that statement, as I read the poem aloud to you.

DEVELOPMENT:

(A desirable pattern in teaching a poem is to take up after the motivation any special background matters or any key words that may not be known to the class and that may block comprehension. In this lesson plan the special background regarding the Colossus has already been incorporated in the motivation.)

1. Before we begin the reading, let's get the meaning of the word *pomp,* which appears in this poem. We might say, for example, "Last night the television newscast showed the opening of the opera season at Lincoln Center with ceremonies and speeches and with all the people in very elegant clothing. It was an occasion of great *pomp.* What does *pomp* mean in that sentence?" (Elicit the idea of *showy display.*)
2. Reading of poem by teacher.
3. Let's go over the meaning of the poem from the beginning to the end. With what is the Statue of Liberty contrasted in the first two lines? . . . In what way is she different from the Colossus? . . . Lines 3-8 describe the Statue of Liberty. How does she look? . . . What feeling do you get from the words "her mild eyes command"? . . . What kind of eyes do you think the old Colossus had? . . . What is meant by the statement that her torch has a flame of imprisoned lightning? . . . In the last six lines the statue speaks. Why is she said to give her message "with silent lips"? . . . What does she want the older lands to

keep? . . . What does she want them to give? . . . How does the poem describe the immigrants who came to America in Emma Lazarus's day? . . . Why did they come to America?

4. Medial summary on content: How appropriate is the thought of this poem in relation to immigrants coming to America today? . . . What did the National Council of Negro Churchmen mean in saying that the Statue of Liberty symbolizes benefits which Negroes have not enjoyed? . . . What must be done to make the promises of the Statue of Liberty come true for Negroes and other minority groups? (Discuss job opportunities, housing, education, civil rights, and so on.)
5. Appreciation of language and structure of the poem: Into what two parts is the poem divided according to meaning? (Elicit: the first eight lines describe the statue; the last six lines tell what the statue says. Point out that this kind of division into two parts is often found in the 14-line poem known as the sonnet.)
6. The poet uses rhyme to tie together the lines in each part of the poem. What words rhyme in the 8-line part of the poem? . . . What words rhyme in the 6-line part? (Elicit: *abba abba* and *cd cd cd.*) . . . Which word in the last six lines is not an exact rhyme? (*Poor* does not exactly rhyme with *shore* and *door*; introduce the concept of poetic license.)
7. The poet uses rhyme for the pleasant sound effect, and she creates such effects in other ways, too. What is pleasing about "world-wide welcome"? . . . We call that alliteration. What other examples of this device can you find in the poem?

SUMMARY: Now let's have two pupils read the poem for us, one taking the first part and the other taking the second. But before we do so, let's give them directions. On the basis of our discussion of the meaning and form of this poem, what expression should each speaker put into his voice as he reads his part? (Elicit the kind of feeling appropriate to the meaning that each speaker should express.)

APPLICATION: In a follow-up lesson the class is prepared for the writing of a composition on civil rights, on liberty, or on other topics elicited from the group.

LESSON ON A SHORT STORY: GRADE 8

Text: "The Gift of the Magi" by O. Henry

Content of Text: Della sells her hair to buy her husband a watch chain for Christmas; Jim sells his watch to buy Della combs to wear in her hair. This is the "chronicle of two foolish children who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest."

Previous Homework Assignment: (1) Read O. Henry's story "The Gift of the Magi." (2) Be ready to tell in class what you think is the significance of the title. (3) Find at least one difficult word or phrase on each page of the story, and copy into your notebook the sentence in which it appears. With the help of a dictionary write the meaning of the word.

Aim of Lesson: Appreciation of the impact of plot, theme, and style in O. Henry's story

Motivation:

1. Why might a person appreciate a gift from a rich relative more than one from a poor relative?
2. Why would it not necessarily be true that a rich relative's gift would be appreciated more than a poor relative's? . . . Let's look at O. Henry's story for the light that it sheds on this subject.

Development:

1. Discussion bringing out the theme underlying the ironic plot situation: You were asked, for homework, to be ready to tell the significance of the title. Who in the class was smart enough to find out who the Magi were? . . . What did these three wise men do? . . . In what ways were Della's and Jim's gifts similar to those of the Magi? . . . There was a special twist about the couple's gifts, to which we give the technical name *irony*. (On board: Irony—a situation or turn of events opposite to what was expected or what might have been expected) The reader of this particular story, on reaching the point where the irony becomes evident, is likely to gasp and say to himself, "Oh, no!" Open your books and let's see who can quickly find the sentence

in which the irony of the situation is revealed . . . Ramon, read the sentence . . . What is the irony? . . . How do Jim and Della react to this ironic turn of events, in which the opposite of what they expected came to pass? . . . Why did each appreciate the other's gift even though it was useless for the moment?

2. Medial summary: Let's sum up our ideas about this story. O. Henry had a central idea, a theme, which he wanted to express in this story and which he stated in the last paragraph. Let's read that paragraph . . . Why does he say, ". . . of all who give gifts these two were the wisest"? . . . The Magi gave three gifts, and Della and Jim gave two. O. Henry had a reason for using the singular when he gave his story the title "The Gift of the Magi." What is the true gift of the Magi and of Della and Jim?
3. When you finished reading this story, you probably felt good about the ending. It is really a happy ending to a happy story. O. Henry fitted his style to the story, giving it a light and humorous touch. For instance, he purposely used many long and "fancy" words to describe his simple people and situations. In your vocabulary-enrichment section last night you wrote some of the difficult words and their meanings. Let's have a few samples read from your notebooks . . . Now let's go to the story and read some of the sentences in which O. Henry deliberately used "fancy" language for humorous effect. (The teacher has chosen a few examples of intentionally pompous vocabulary and gets the class to find others, such as "Which *instigates* the moral *reflection* that life is made up of sobs, sniffles, and smiles, with sniffles *predominating*.")

SUMMARY: Some of the language and background of this story is, of course, old-fashioned. What is there about the story of Jim and Della that time will not change and that will keep it popular?

B. ILLUSTRATIVE PLANS, GRADES 9-12

LESSON ON A PLAY: GRADE 9

(Two days—or three, for a slow class)

TEXT: "The Valiant" by Holworthy Hall and Robert Middlemass

CONTENT OF TEXT: This one-act play lends itself to use with younger high school students because of its dramatic situation: a 27-year-old man is about to be executed for a murder. At the last minute he is visited by a girl. On behalf of her mother and herself she wants to know whether he is her brother, who had left home ten years before and whom she remembers for their game of quoting Shakespeare. The condemned man tells the girl that he saw her brother die heroically on the field of battle; she can return to tell her ailing mother that the son was not a murderer, but a war hero. Reassured, the girl leaves, and the murderer goes to his death, quoting the lines: "Cowards die many times before their death;/ The valiant never taste of death but once." Explicit in the play is the young man's belief that he was somehow right in committing the murder, that the victim "wasn't fit to live." No specific extenuating circumstances are given.

PREVIOUS HOMEWORK ASSIGNMENT: (1) Read the play. (2) Be ready to tell whether you believe the murderer deserved his punishment. (3) Two volunteers will do research and present the arguments for and against capital punishment.

AIM OF LESSON: Analysis of the protagonist's crime, its effect, and its punishment; elevation of the students' sights by probing questions of the values in this play and of the sentimentality in its handling: Should we feel sorry for James Dyke? What punishment does he deserve?

MOTIVATION:

1. Presentation of the volunteers' research report on capital punishment, followed by a brief discussion with the entire class as a forum.
2. Let's consider the issues in "The Valiant." Whether you favor or oppose capital punishment, you recognize that murder cannot go unpunished. This play is so skillfully written that the reader is almost ready to shed tears at the end. Let's try to determine whether we should feel sorry for James Dyke, and what punishment he deserves.

DEVELOPMENT:

(Based on students' oral reading of segments, irrelevant dialogue being skipped)

1. The beginning of a play usually is written in such a way as to explain not only the opening situation, but a little of what went before. (Oral reading of opening passage) What action took place before the play begins? . . . What do we learn about James Dyke's personality and character? . . . What do we learn about the warden's and the priest's attitudes toward Dyke's crime and impending punishment?

2. (Oral reading of scene involving confrontation of Dyke, the warden, and the priest) Why does Dyke's attitude annoy the warden? . . . Why are the warden and the priest so eager to find out who Dyke really is? . . . Why does the prisoner refuse to tell his real name? . . . What defense does Dyke give for his committing murder?

3. We now come to the scene that is the climax of the play. (Eliciting of meaning of climax; reading of scene of confrontation between Dyke and the girl) Why do we sympathize with the girl? . . . What do we immediately suspect about the story of the war-hero brother? . . . How can we tell that Dyke is touched by the girl's sorrow? . . . How do we know at the end of the play that Dyke is really the girl's brother?

4. While we read this play, we may be carried away by the entertainment it provides. We may even shed a few sentimental tears. But whether we should accept it as a picture of real life or agree with the ideas of its main character is worth considering. In real life why would the girl not swallow the story about her brother? (Elicit: the coincidence that a perfect stranger, whom she sought out because his picture in a newspaper looked like that of her brother, happened to have seen her brother die in battle.) . . . In real life how would you feel toward a man who said, in effect, "I knew a man who didn't deserve to live, and so I killed him"?

SUMMARY: What is your final stand on the punishment that a man like Dyke would deserve in real life?

APPLICATION: (On the second day) After the play has been analyzed and has been fully understood, have students take the parts and present a dramatic reading with a minimum of interruption.

LESSON ON A POEM: GRADE 10

TEXT: "The Man with the Hoe" by Edwin Markham

CONTENT OF TEXT: Markham's subtitle for the poem is explanatory: "Written after Seeing Millet's World-famous Painting of a Brutalized Toiler in the Deep Abyss of Labor." Markham asks the leaders of society whether it will ever be possible to renew in this man "the music and the dream:/Make right the immemorial infamies,/Perfidious wrongs, immedicable woes . . ."

AIM OF LESSON: To feel what Markham felt; to understand why he felt this way; to appreciate how content and style interact in creating the author's tone

MOTIVATION (with a reproduction of the Millet painting):

1. What was the artist Millet trying to show in this painting?
2. Some of you are not sure about what the artist intended. Let's find out whether the poet Edwin Markham, who wrote about the man in this painting, clarifies it for us. Markham wrote this poem at a time of countrywide concern over the lot of manual workers and others in similar jobs.

DEVELOPMENT:

1. Before I read, let's get the meaning of a few difficult words. John, find the meaning of this word in the dictionary (writing on the board): *seraphim.* Josepha, look up *Pleiades.* Meanwhile, can anyone deduce the meaning of the word *portents,* which we use in such a sentence as "The clouds were *portents* of a storm"? (Teacher elicits meaning and writes the word and its definition on the board. John and Josepha report their findings.)
2. Now that we have cleared away some vocabulary difficulties, let's read the poem to find out how Markham felt on seeing Millet's painting—and why he felt this way. (Oral reading of poem by teacher)
3. Before we discuss the implications, let's go back over the poem for general understanding. What is the real weight on the man's back? . . . Why is he dead to rapture and despair? . . . What is

the meaning of the line "Whose breath blew out the light within this brain?" . . . How are people setting out to "trace the stars and search the heavens for power" today? . . . How did they do so in 1899 when Markham wrote the poem? . . . Why could the man with the hoe not "search the heaven for power"? . . . Why does the poet say there is no shape in hell "more terrible than this"? . . . Explain the line "What gulfs between him and the Seraphim!" . . . What are the five things that the man with the hoe does not experience? . . . Why is the man with the hoe a betrayal of humanity? . . . Why is the cry of protest also a cry of prophecy? . . . What accusation does the poet make in the next-to-the-last stanza? . . . In the last stanza?

4. Medial summary: What additional meaning does the painting have for you now that you have read the poem? . . . To what extent are the protests about the lot of the laborer, as made by Millet and Markham, appropriate or inappropriate today? . . . What action, if any, still needs to be taken?
5. The poet uses his art effectively to win the reader. You will notice an example of a poetic device in "stolid and stunned." What term do we use for this device? Why is this alliteration effective?
6. What is the tone of the poet's voice in this poem? (Elicit: anger, indignation.) . . . Notice how the poet uses certain sounds to match his tone. Lines 30-32 almost explode with an angry sound. What is it? (Elicit: *p* in *plundered, profaned, protest, powers, prophecy.*) What other examples can you find?
7. How rapidly or slowly should the opening lines of this poem be read to get the effect of a man bowed by the weight of centuries? (Slowly and ponderously.) . . . Notice that Markham has used certain sounds which are prolonged in being read aloud—and thus give a slow ponderousness to the first two lines. Which are the sounds? (*Bowed, weight, leans, gazes, ground.*) Find other examples of sounds in the first stanza that add ponderousness to the reading.
8. The last stanza rises to a shout until the hushing of the final line: "After the silence of the centuries." What sounds help to provide the hushing effect? (*Silence, centuries.*)

SUMMARY: An old proverb says, "One picture is worth more than ten thousand words." How does Markham's poem contradict the proverb?

Application: What has angered writers in recent years? How have they shown their anger? (Discuss the discrimination against minority groups and the denial of economic, educational, and cultural opportunities to them.)

LESSON ON AN ESSAY AND A SERMON: GRADE 11

Text: "The Great Sports Myth" by John R. Tunis and "Six Ways to Tell Right from Wrong" by Reverend Harry Emerson Fosdick

Content of Text: Tunis cites moral weaknesses in the world of sports, making a plea for sound values in the national sports program. Dr. Fosdick sets up six tests for judging right and wrong.

Previous Homework Assignment: (1) Home reading of the above-mentioned selections. (2) Be ready to state your opinion of how one can tell right from wrong in the field of sports—or in life generally.

Aim of Lesson: Evaluation of the ethical and moral standards stated in the two selections: comparison of the two writers' styles

Motivation:

1. To begin our discussion on a concrete basis, can you offer any arguments to support the belief that it *is not morally wrong* to copy someone else's homework? . . . That it *is* morally wrong?
2. Let's clarify our own thinking by examining the ideas expressed by Tunis and Fosdick.

Development:

1. Discussion of the Tunis selection: What are some of the conditions in sports that Tunis considers morally wrong? (Amateurs who are really professionals, coaching football players to "forget that Sunday school stuff," drugging sick players so that they can play, and so on.)
2. But Tunis does not give us any *standards* for judging right from wrong in the sports world. A coach might say that it's not

morally wrong and it's strictly between him and the player if he gives the sick man a pep pill and sends him into the game. Let's see what Fosdick would offer as tests of right and wrong. (Oral reading of passages selected by the teacher, enabling the eliciting of six "tests": (1) the test of common sense, (2) the test of the Golden Rule, (3) the test of the best self, the unselfish self, the willing-to-serve-others self, (4) the test of publicity or willingness to have others know about the action, (5) the test of whether an action would be performed or admired by a respected person, (6) the test of foresight, of whether the action would have a future good result.)

3. *Medial summary*: Which of Dr. Fosdick's standards would apply in testing the action of the coach as previously discussed? . . . Which of Dr. Fosdick's standards seem most helpful in everyday life?

4. Comparison of styles: Both writers are forceful, but they differ in tone. Can you find examples in each selection which illustrate how well each has matched his tone to his subject and his own position?

SUMMARY: Can you find a sentence in either selection that has any bearing on whether copying homework is morally right or wrong?

LESSON ON A NOVEL: GRADE 12

TEXT: *Arrowsmith* by Sinclair Lewis, Chapters 1-3

CONTENT OF TEXT: These chapters deal with Martin Arrowsmith's boyhood and early years at college. Although many incidents and characterizations are presented, those related to Lewis' satirical portrayal of life at the University of Winnemac readily lend themselves to a substantial, unified lesson; other details of the story need not be touched upon in this lesson.

While acknowledging good qualities in the university, Lewis satirizes those of its characteristics that were factory-like, those of its professors who were incompetent, and those of its medical students who were merely "tradesmen."

Previous Homework Assignment: (1) Read Chapters 1-3. (2) Note down a dictionary definition of satire. (3) Look for passages which you consider to be examples of satire, and be ready to tell *why* you feel they are satirical.

Aim of Lesson: Understanding and evaluation of the failings in education at the University as satirized by Lewis; development of greater comprehension and appreciation of satire; elimination of students' tendency to overlook the underlying ridicule in satire—and thus to accept the values that the satirist really wants us to reject

Motivation:

1. Read to the class a brief satirical selection such as a Russell Baker column from *The New York Times.* Elicit the elements that make it satirical.
2. As we look at the picture Lewis gives us of the University of Winnemac and its students, let us determine which elements are satirical and which are not.

Development:

1. For homework you noted down a definition of satire. Who can give us the meaning clearly and simply? (Elicit and place definition on board.) . . . We agree that satire holds up human shortcomings to ridicule. Let us turn to specific passages to analyze Lewis' satire. (Use pupils' homework passages.)
2. Let's look at the paragraph in which Lewis describes the University of Winnemac. Obviously the University has some assets. What are they? (Elicit: teachers are Doctors of Philosophy, and so on.) If you appreciate satire, however, you can tell that Lewis is by no means entirely favorable to Winnemac. What is Lewis' tone in the statement: ". . . beside this prodigy Oxford is a tiny theological school and Harvard a select college for young gentlemen"? (Elicit: the sarcasm or irony in calling Winnemac a "prodigy" when comparing it in this fashion to the highly respected Oxford and Harvard.) . . . What other examples of implied ridicule do you find in this paragraph? (Elicit such instances as calling the University president "the best money-raiser and the best after-dinner speaker in the United States"--not the best scholar or educator.)

3. What satirical elements enter into the use of such expressions as "prodigy" and "best money-raiser . . . in the United States"? (Elicit: over-statement, exaggeration, irony of pretended admiration.)
4. Lewis has presented a picture not only of the University but also of its students. In the last paragraph on page 29 what are the satiric touches in these sentences?—"At examination time Digamma Pi fraternity showed its value to urgent seekers after wisdom. Generations of Digams had collected test-papers and preserved them in the sacred Quiz Book; geniuses for detail had labored through the volume and marked with red pencil the problems most often set in the course of years." Can you find any other satiric descriptions of the college students in the chapters you read for today?

SUMMARY: As you read the rest of this novel, you will have to avoid taking statements as straightforward when Lewis wants you as reader to reverse them in your own thinking. In these chapters, for example, he wants you to recognize that the University is anything but a prodigy superior to Harvard and Oxford, and that its president is anything but the best for a university. How can you recognize such satire in future reading? . . . Finally, let's return to our discussion of what one ought to get from a college education. What does Lewis seem to reject as values in college education? . . . By implication what would he prefer? . . . What would you prefer?

C. UNIT BASED ON A THEME

Title: Young People Face the World—Intermediate/J.H.S. Level

This series of lessons demonstrates an arrangement and selection of literary materials according to a thematic relationship. Teaching of several genres—the short story, poetry, and the novel—is integrated with development of the skills of oral and written communication, as well as such activities as the preparation of a class newspaper, book reporting, and dramatization.

The unit comprises fifteen lessons. In practice that number would be expanded since the teacher would include the reading of additional poems and short stories, and would introduce additional lessons on the novel.

Under the title *English for Teachers, Sequential Lessons in English Language Arts, 7 - 8 - 9,* this unit was televised as a teacher-training series. Kinescopes of lessons 2 - 14 are available for showing on a 16 mm movie projector and may be borrowed from the Bureau of Audio-Visual Instruction. In incorporating them into this unit, it was necessary to modify some of the original lessons.

SEQUENCE OF LESSONS

1. Motivation for the unit
2. "Snake Dance" by Corey Ford
3. "Sixteen" by Maureen Daly
4. Preparation for writing a composition
5. Revision of a composition
6. "Ballad of the Harp Weaver" by Edna St. Vincent Millay
7. "Dreams" and "What Happens to a Dream Deferred?" by Langston Hughes
8. Group writing of poetry
9. Introduction to the novel—*Great Expectations*
10. Research on the historical background of the novel
11. Characterization in the novel
12. Preparation for supplementary reading
13. Plot development in the novel
14. The class newspaper as a culminating project
15. Collateral reading: oral book report

THEMATIC UNIT: LESSON 1

AIM: To motivate the unit "Young People Face the World"

The teacher reads a current magazine or newspaper article dealing with juvenile delinquency or with troubled or troublesome teenagers—and invites the reaction of the class:

Is the article accurate? Inaccurate? Why do you think this way?

What annoyances do young people put up with?

What *real* problems do young people today face?

What do you have to face up to now? After your schooling is finished?

The teacher elicits a summary, such as the thought that young people are rebelling against their powerlessness in an adult world and that they may help themselves face their situation by reading more about it and talking it over. This leads into the theme of the unit which they are about to explore, "Young People Face the World."

For homework the students will list a few of the most pressing or annoying problems which they face. They will also read a short story, "Snake Dance," which deals with a problem one young person faced.

THEMATIC UNIT: LESSON 2

AIM: To understand how one young person solved his problem in the short story "Snake Dance" by Corey Ford

After a brief discussion of some of the problems students have listed for their homework assignment, the teacher asks the class to define the situation faced by the boy in "Snake Dance" and to discuss the way he solves his problem.

The discussion is developed by such questions as these:

How does his lying create another problem?

In what other way might he have handled this?

To what extent is lying ever justified?

What is the larger problem the story presents?
(Distinguishing right from wrong)

What guides do you use to judge between right and wrong?

How can you know if you're right?

The class explores the text, noting the ways in which the monologue—in this case a telephone conversation—reveals the boy's character, the home problem, the unhappy romance, the school situation. The last paragraph is read aloud, and the earlier clues of foreshadowing are located in the story.

For homework the class is assigned the reading of Maureen Daly's "Sixteen" and is asked to note ways in which the first-person narrative contributes toward greater effectiveness.

THEMATIC UNIT: LESSON 3

AIM: To appreciate the ways in which the writing technique enhances the theme in the short story "Sixteen" by Maureen Daly

The teacher elicits from the pupils the implications of the title and then draws forth an explication of the opening paragraph. The latter is a teen-age girl's description of herself as knowing the score and being up with the times; she reads Winchell's column, wears saddle shoes, and doesn't "use Evening in Paris with a tweed suit." The ensuing discussion deals with the fetishes which might be used today to characterize teen-agers. To complete the motivation, the teacher raises the question of how much the heroine and her problem reflect the current scene.

In developing the lesson the teacher poses these questions and requires pupils to read aloud specific sentences and passages in support of their answers:

> Where in the story does the author make you feel what the girl felt?
>
> What difficult situation does this young person face?
>
> What makes her situation very real and touching to the reader? (It is common to be disappointed.)
>
> What elements in this story make it seem very real to the reader? (The wealth of detail, the manner in which the girl talks directly to the reader, the capturing of teen-age speech.)

Attention is directed to the use of figurative language, the nature and power of which are brought out by examples: snow described as "silver-plated snowdrifts" and stars, as "flirting eyes" and "hard chips of light." Pupils scan the story for additional illustrations.

Another aspect of style is also examined: the use of the teen-age girl's language and point of view. Pupils seek out examples, such as the first mention of a boy in the story: "And then he came." Or the description of the walk home: "It was all so lovely I was sorry I lived only a few blocks away. He talked softly as we walked as if every word were a secret."

The summing-up raises the question of why this story has remained so popular since its publication many years ago.

THEMATIC UNIT: LESSON 4 (Two days)

Aim: To learn how to write a monologue revealing a problem any young person might face

The teacher, with a telephone as a prop for greater realism, presents two previously prepared conversations. These are monologues since the other person's responses are not heard. (Alternative: two capable students may be prepared to make this presentation.) The first monologue consists mainly of fragmented sentences which give little or no indication of the topic of the conversation; the second is constructed to tell a story.

The class is then invited to compare the two monologues. What does the second tell you that the first does not? Who are the people involved? What is the problem?

Following up the work on the story "Sixteen," the teacher and the class analyze what makes for effective first-person narration. The class suggests and the teacher lists on the board criteria for a good monologue, such as these:

1. The characters of the people should be identified.
2. The problem situation must be clearly understood.
3. The ending should be believable.
4. The talk should ring true.

The general criteria for all good forms of written work are reviewed: beginning (arresting and introductory), middle (developmental), end (summarizing, clinching). The students may suggest possible situations which lend themselves to monologues related to the theme of the unit.

If there is time, some opening sentences may be written, read aloud, and discussed. The monologue to be written in class the following day is to be planned for homework.

THEMATIC UNIT: LESSON 5

AIM: To revise and improve the monologues written in class

The teacher selects one or two of the monologues from the set of papers previously written in class. These monologues, chosen because they handle particularly well some aspect of style—characterization, realistic speech, interesting situation—are then read aloud to the class.

The class refers to the criteria established in the earlier lesson and evaluates the monologues of their classmates.

The pupils are then divided into five or six committees, each with a chairman. The compositions are all read aloud in committee and are criticized and discussed. While this is going on, the teacher confers with some of the students needing individual help.

The composition adjudged best in each group—other than the one or two already selected by the teacher—is read aloud to the class. For homework the pupils are assigned the final revision and proofreading of their papers. Further work on these papers will be done at a later date after the teacher has had the time to mark them; at that time examples of typical writing faults and errors of a technical nature will be copied on the board and analyzed.

THEMATIC UNIT: LESSON 6

AIM: To share the emotions of the young boy facing up to the facts of poverty and his mother's sacrifice in "The Ballad of the Harp Weaver" by Edna St. Vincent Millay:

1. To feel what the mother felt
2. To interpret the poet's purpose
3. To examine how the poet's art supports that purpose

The teacher writes the word "sacrifice" on the board and elicits a few examples from the class of sacrifices they have made for others or the reverse. If possible, the sacrifice that a mother has made for a class member or for a brother or sister is brought into focus.

Introducing the poem as one dealing with this topic, the teacher quickly anticipates a few vocabulary difficulties, eliciting meanings by giving his own illustrative sentences using the words in simple context. Just before he reads the poem aloud—or plays the available recording—he supplies a guiding directive: "Let's see what the mother does for her son."

The meaning of the poem is discussed and clarified. The theme of the poem is related to the unit theme, "Young People Face the World," and the subject of poverty and sacrifice is explored.

How poetic form lends force to these ideas is discussed. The aspect of compression as it is used to suggest the passage of time and inklings of previous events is examined. Words and lines such as "A wind with a wolf's head" are examined to see how the effectiveness of the ideas is heightened by the use of poetic devices. Particular attention is given to the use of symbolic fantasy in the mother's weaving clothes for her son on the harp.

Finally, these questions are discussed: "What feeling about mothers do you carry away from this poem?" . . . "Looking toward the day when you will be a parent, what do you expect of yourself as a father or mother?"

THEMATIC UNIT: LESSON 7

AIM: To understand Langston Hughes' ideas about human aspiration as expressed in his poems "Harlem" and "Dreams"; to appreciate the poet's use of figures of speech in presenting his ideas

Topics of popular songs are discussed. If a pupil knows and can sing a popular song about dreams, he is encouraged to do so. Then the teacher plays the recording of "To Dream the Impossible Dream" from *The Man of La Mancha.* The lyrics having been copied on the board from slips given to early comers before the start of the period, the words and ideas of the song are briefly discussed. The distinction is made between the use of the word "dreams" in referring literally to the images passing through the mind during sleep and the use of "dreams" in reference to human aspirations.

Having elicited the fact that the words of songs are poems and that poems are sometimes made into songs, the teacher states, " 'Harlem' is a poem about dreams written by Langston Hughes. The poem begins, 'What happens to a dream deferred?' " The vocabulary difficulty in "deferred" having been cleared up, a guide question on what to listen for is supplied and the poem is read aloud by the teacher. The ensuing discussion takes advantage of the fact that the key ideas are presented in figures of speech, allowing the humanistic and aesthetic elements of the lesson to be interwoven by eliciting the meaning of the figures, as in the dream that dries up "like a raisin in the sun" or that may "fester like a sore." (If appropriate for the class, the terms *metaphor* and *simile* are used.) The dreams that Hughes is referring to—equality, opportunity, civil rights—are brought into focus. Finally, the class reads the poem in unison with the teacher, bringing out the feeling and meaning with the best possible expression.

A similar pattern is followed with Hughes' poem "Dreams," building on previous instruction. Again the effective use of figures of speech is stressed: "Life is a broken-winged bird. . . ." "Life is a barren field. . . ." The summarizing discussion takes up the question of why a

Negro poet talks of dreams in this fashion. How can youth face the world, hold on to dreams, and do something about dreams deferred?

THEMATIC UNIT: LESSON 8

AIM: To express one's own feelings in poetic form

By referring to the Peanuts cartoons, especially the ones dealing with happiness, the teacher primes a discussion of similes and metaphors which demonstrate emotions. The class volunteers some examples from *Peanuts,* such as "Happiness is a warm puppy," and then supplies original ones.

The pupils suggest other feelings that can be expressed in metaphors or similes, as for example: Love is . . . Hate is . . . Fear is like . . . They supply their own comparisons, and the teacher may also introduce some from the work of familiar authors.

After the students have discussed and evaluated some of the suggested comparisons, the teacher introduces a form for the poem which is to be the outcome of this lesson. A short free verse lyric is recommended, a series of five or six similes or metaphors, with a concluding or summarizing line or two.

Taking a topic such as "Courage is . . ." or "Courage is like . . ." the class volunteers examples which are written on the board. The more creative youngsters may offer lines such as these:

Courage is darting through a strange door.
Courage is stepping outside the known circle.
Courage is turning your face to the wind.

Those who think in terms of concrete images may suggest these:

Courage is a skyrocket whizzing through space.
Courage is a bulldozer taming a mountain.
Courage is a motorcycle weaving through traffic.
Courage is an astronaut stepping into space.

Final summarizing lines may also be contributed, hopefully by the most promising young poets in the class, as for example:

Cry courage from my lips up from my shivering insides.

THEMATIC UNIT: LESSON 9

AIM: To launch the reading of a novel, *Great Expectations;* to interest students in reading about a boy who, like themselves, has great hopes for the future; to help pupils with the initial reading difficulties of the book

NOTE: A sampling of only four lessons on *Great Expectations* has been presented here, but the teacher will undoubtedly plan many more. Because of the intricacies of plot and the multiplicity of characters, it is advisable that, at first, the pupils read and discuss the book in units of one or two chapters at a time. The assignments may gradually increase in length, and after the completion of Book II most classes can be allowed to read on to the end by themselves before final discussion and culminating follow-up activities.

The teacher asks the class to think back to the time when they were graduated from elementary school. What were they like then? . . . Comparing themselves as they were then and as they are today, how have they changed? . . . Now they are asked to project themselves to a time ten years hence. What do they think they will be doing? (Getting jobs, going to college, getting married, graduating from school, or getting professional training.) . . . The teacher then asks what this kind of projecting ahead is called. He may refer to the lyric poems on dreams studied earlier, eliciting such words as "waking dreams" and, hopefully, "expectations." He may even get the class to describe these as "great expectations."

With the help of a filmstrip or of illustrations from the book, the teacher shows the class a picture of Pip as he appears at the beginning of the story, explaining that this is a picture of a character in the novel *Great Expectations*—a boy who is shown in the times of a hundred years ago and who had the same hopes as boys and girls today. Pupils speculate on what might have been his realistic expectations, considering his poverty and class in society as revealed in the illustrative material.

With accompanying discussion of time, place, and character, the teacher begins reading the book aloud to the class—or uses the *Many Voices* recording as introduction. Stress in the discussion is on what is revealed regarding the characters.

For homework the class is assigned the reading of chapters I and II. Based on the aim of the lesson for the next day, a directive question is supplied, telling pupils what must be given special attention in their reading: How does Pip feel during his experience in the cemetery?

THEMATIC UNIT: LESSON 10

AIM: To learn how to look up and find background material related to work being studied

NOTE: This lesson, planned in advance with the school librarian, may be conducted in the library or, with the aid of a bookcart, in the classroom.

The teacher initiates the discussion by asking what aspects of mid-nineteenth century life revealed in the novel are different from life as we live it in the twentieth century. He elicits and writes on the board such items as these: clothing, housing, food, occupations, child rearing, prisons. The class discusses the fact that their understanding of the novel would be more complete if they had a knowledge of the historical period, as well as some background regarding the author. Where, the teacher asks, would the class look for such information? After eliciting and showing examples of such items as encyclopedias, histories, biographies, social histories, pictures, and collected biographies, the teacher or librarian reviews with the class the method of locating them in the card catalogue and in the library. The pupils select, or the teacher assigns, topics for short oral reports based on the items developed during the lesson and on a list prepared during the joint planning session with the librarian. These reports will be given whenever the topics are relevant to the reading of the novel.

THEMATIC UNIT: LESSON 11

AIM: To examine and appreciate Dickens' techniques of characterization in *Great Expectations*

After they have read through Chapter X, pupils are asked to think of some of the most important people in their lives: parents, sisters and brothers, friends, teachers. How, the teacher inquires, have you come to know what kind of people they are?

Having elicited that we come to know people by what they say and do and by what others say and do in relation to them, the teacher makes a transition to the novel. Who are the most important people in Pip's life? The names are listed on the board. In a column to the right a descriptive adjective or phrase for each character is recorded as it is elicited from a student, and farther to the right an illustrative phrase or sentence is jotted down when the "evidence" is located in the text. After several characters have been analyzed, a question about the author's methods of presenting his characters brings such responses as these: description of appearance, description of behavior, action, dialogue, self-analysis, comments by other characters. The teacher directs attention to characters' names as clues to their character: *Estella,* meaning *star* and suggesting *cold* and *distance; Pip,* suggesting *insignificance, pipsqueak.*

Utilizing a scene such as Pip's first meeting with the convict, Chapter I, or his encounter with Estella, Chapter X, the class discusses how to portray the characters. Several enact the scene using the dialogue in the text.

For homework the students working in groups may prepare other scenes for class presentation.

THEMATIC UNIT: LESSON 12

AIM: To prepare pupils for supplementary reading related to the unit theme

After pupils have read approximately ten chapters of *Great Expectations,* the teacher and the librarian spend a class period presenting a list of suggested titles for a supplementary reading assignment, to be ready in about three weeks. The theme of the unit, "Young People Face the World," is reviewed, as are the ways in which this theme was approached by those authors previously studied. The ensuing discussion is intended to familiarize students with items on the book list, the latter being comprised of novels, both contemporary and classic, which have the same theme as that of the unit. Pupils are informed that definite instructions for the format of the report will be given at a later date; meanwhile they are to select their books and begin reading them.

THEMATIC UNIT: LESSON 13

AIM: To examine the plot structure of *Great Expectations*

Motivating the lesson by relating to the class the story of Scheherazade, the teacher elicits the information that people are curious to find out what will happen next in a story. He then introduces the concept of plot and lists on the board the definition which is developed by the class.

A linear outline, naming the steps of the traditional plot structure, is used to help pupils understand the movement of the plot. The teacher draws on the board the commonly used diagram, consisting of four joined lines: a short horizontal line for the exposition or opening situation and developments, a long ascending line for the conflict or complicating action leading to the peak or climax, a short descending line for the resolution, and a short horizontal line for the denouement.

The class analyzes *Great Expectations* in terms of this diagram. The exposition is the introduction of Pip, his environment, his family, and his situation. The conflict may be said to begin when Pip becomes aware of his humble position and aspires to become a gentleman. The climax is the discovery of his real benefactor, the convict Magwitch, and the shattering of his false hopes. The resolution is his rebuilding of an honest foundation for a new life based on his own abilities, and the denouement is the final outcome.

The teacher then leads the class to examine the subplots involving the following: Magwitch, Molly, and Compeyson; Joe, Mrs. Joe, and Biddy; Miss Havisham, Estella, and Jaggers; Herbert Pocket and Clara; and others. The contribution toward enriching the main plot by the interweaving of the stories of their lives with Pip's is made clear. The class can see that each of these plots has a conflict and a climax. The class may then discuss what the author's purpose is in his plot design. Does he aim merely for entertainment or does he have some more serious intention? The theme of the book, the finding of a true set of values based upon an appreciation of honest work—and the discarding of the false values of snobbery, caste, and money, is emphasized. A culminating discussion centers on the revelation of Dickens' theme through the main plot and the subplots.

THEMATIC UNIT: LESSON 14

AIM: To use knowledge of newspaper techniques as a review and a culminating activity in the study of *Great Expectations*

The class reviews briefly the parts of the newspaper (previously studied) and a secretary lists them on the board: news story, human interest story, column, interview, review, advertisement, special features, and so on. The teacher proposes that the students prepare, for a culminating activity, a newspaper which might have been written during the times of *Great Expectations*, dealing with its characters and events.

"If you were a reporter or an editor living in the times of *Great Expectations,* what are some stories or articles which might appear in your newspaper?" Pupils' responses to this question are listed on the board, as in the examples below. The tone is likely to be humorous because of the use of modern terminology for bygone events.

News Stories

Convict Escapes from Prison Ship
Wealthy Recluse Severely Burned
Orphan Inherits Fortune from Unknown Benefactor
Crazed Journeyman Holds Rival Helpless for Two Hours

Features

To the Etiquette Editor—a letter from Pip asking about proper manners
To the Advice-to-the Lovelorn Editor—a letter from Miss Havisham
To the Music Critic— letter praising two top tunes, "Pip, Pip Hooray" and "Stella by Starlight"

Interviews

With Magwitch: Condemned man explains his action (Chapter 30)

Advertisements

Help wanted: Apprentice to work at forge
Australian sheepherder
Services: Havisham's Rental—Wedding Attire
Herb Pocket's Tutoring Service
Sales: Fire Sale at Havisham's

Editorials

On criminal laws
On prison reform
On teachers' retirements (Mr. Wopsle's great-aunt)
On labor laws
On justice (court scene)

The teacher starts the class on the group writing of a news story, using one of the topics suggested. The class volunteers headlines. After reviewing the lead—5 W's—the class suggests possible openings.

Finally, the class votes for an editor in chief, and pupils volunteer for specific assignments under the editor's direction. Later, when the paper is finished, it may be duplicated for distribution to the students and to other classes.

THEMATIC UNIT: LESSON 15

Previous Assignment: A supplementary reading assignment of a novel with a young person as protagonist and with a theme related to that of the unit was given in Lesson 12.

Previous Preparation: A few days before today's lesson the class discussed the pleasures gained from sharing something with one's friends. By raising the question of what additional advantages one gets from sharing reactions to books, the teacher elicited that one learns about books worth reading.

The students were then assigned a 2-3 minute oral book report which would answer the following questions:

1. What is the major problem faced by the young hero or heroine of the novel?
2. How does he or she try to solve this problem?
3. Did you find the solution satisfactory and believable? Why or why not?

How to make an effective talk was discussed, and criteria for judging the effectiveness of a talk were listed on the board.

Today's Lesson: The presentation of oral book reports

Aim: To learn to report on a book clearly and interestingly; to share reactions and thereby to guide others in the class to worthwhile books

Motivation for the talks is provided by the teacher's suggestion that at their conclusion the class consider which problems of those in the reports seem closest to the lives of teen-agers today. Some criteria for giving this talk effectively are reviewed; the role of the audience is delineated.

A volunteer is persuaded to come forward for the first report. Afterward students react to his content and more briefly to his technique in making the talk. This procedure is continued for six or seven reports given during the lesson and for several succeeding lessons. As every speaker comes forward during each period, a pupil-secretary lists on the board the pupil's name and the title and author of the book on which he is reporting. Class members copy down titles which appeal to them for their own subsequent reading.

When all reports have been given, the students engage in a summarizing discussion of how different authors have handled the theme "Young People Face the World." They complete the discussion by returning to the question raised in the motivation.

D. UNIT ON A SINGLE WORK

The Novel: The Pearl—H.S. Level

Since this novel lends itself to study by students of all levels of ability, the lessons in this unit provide possibilities for every type of class.

At least three activities are included in each lesson—reading, writing, speaking—so that slow students, particularly, may transcend the limitations of a brief attention span. Further, in teaching a slow class the teacher will probably read one passage dramatically and invite additional oral reading by pupils. The developmental discussion, in the case of slow students, may be limited most often to about a third of the period.

More capable pupils will probe deeply into human motivation and behavior, will give attention to some of the major themes of the novel, and will develop an awareness of storytelling devices: foreshadowing, symbolism, use of figurative expressions, and effective dialogue. Further, for all pupils the novel will be used as a bridge to activities dealing with language growth, more meaningful written expression, and creative oral expression.

The following chapter-by-chapter coverage of this novel is only *one* way of handing the book. Some teachers may prefer to give a series of lessons on the whole novel after pupils have read it in its entirety, particularly when the class is composed of competent readers.

LESSON ONE: THE PEARL

AIM: Motivating study of the text

1. Discussion of a theme: effect of wealth on a family

2. Introduction of the main characters by reading excerpts from the first few pages

MOTIVATION:

Present a problem to the class: If you inherited a fortune, would the money make you a happier person? Why or why not? Develop an appraisal of values, of the difficulties money brings, of possible security without riches. A simple chart may be developed, captioned—

Wealth	
Advantages	*Disadvantages*

ELICITING AIM: What should we look for as we read the opening pages?

DEVELOPMENT:

1. Let's turn to the book we will be reading. (Read the first two paragraphs.) Who are the members of the family? What thing will become the fortune for this family? (Anticipate such a word as *parable* and discuss the meaning prior to reading.)
2. Let's meet the family at home. (Read the two paragraphs beginning "Kino's eyes opened. . . .") What title might you give these paragraphs? (Secure several suggestions. Have the class decide which one covers the contents of the paragraphs.)
3. Let's work with the family and start the day. (Read the paragraph beginning "Kino heard the creak . . ." and the one beginning "As he came through the door. . . .") What do we learn about this family from this part of the book? How are these people different from us living here? Similar to us?
   (We hope that pupils will recognize the simple life and the almost primitive surroundings, the meager breakfast, the mother's functions.)
4. Let's see what happens to the family this morning. (Read the paragraphs that describe the scorpion's stinging the baby.) How do the parents react?

SUMMARY:

We've met the members of the family, looked in on their breakfast, witnessed an accident to the baby. How might wealth, or a very valuable pearl, help this family? Explore with pupils, too, the predictions of possible disadvantages that may result from the possession of a fortune. Pupils might consult the original motivational material placed on the board at the outset of the lesson. (Students may be asked to write these ideas in their notebooks at this time.)

APPLICATION:

How does this family's life differ from yours? How is it similar to yours? (Review with pupils what we know of this family group so far.)

ASSIGNMENT:

Read: Chapter One.

Write: In a short paragraph tell why you think Kino (or Juana) is the stronger member of the family. Refer to the incidents in the chapter.

LESSON TWO: THE PEARL

AIM: Meeting the family in its social setting (Chapter 1)

To guide the pupils to an understanding of the family unit with its interrelationships, its struggle to survive, its aspirations, its place in the community; to help pupils appreciate the symbolic "Song of the Family"

QUIZ: An occasional quiz covering the reading assignment will challenge pupils to work to the limit of their abilities. Such quizzes should take no longer than five minutes to administer. Limit questions to single word or single sentence answers. The following quiz is an example of the type to be planned:

1. What is Juana's first duty on arising in the morning?
2. What is Juana's first act after the scorpion has bitten Coyotito?
3. How does Juana show herself to be superstitious in this chapter?
4. What do the neighbors do when the family sets off for the doctor's house?
5. Why does Kino hate and fear the doctor?

MOTIVATION:

Discuss the importance of family life: What makes a family? What is the greatest strength in my family, the greatest weakness? Elicit responses and place appropriate ones under such captions as *Members of the Family, Strengths, Weaknesses, Duties and Responsibilities.* These will be compared to the household found in the first chapter.

DEVELOPMENT:

1. Let's describe this simple way of life, different from ours today, in terms of a family's members, their duties, and the community in which this family lived. What seem to be Juana's duties? Kino's? (Elicit ideas from the class and list on the board.)
2. (Read the section in Chapter One beginning "Kino had wondered often at the iron in his patient, fragile wife" through Kino's statement that the doctor would not come.) What kind of person is Juana? (Have a pupil or two read the assignment dealing with the stronger member of the family. Discuss this idea with the class.)
3. Let's go outside this family to the social group in which it is living—the relatives, the neighbors, the beggars in the town, the townspeople, the doctor. How do these people react to the scorpion bite and Juana's need to see the doctor? (Read appropriate sections.) How are these people like all townspeople anywhere in the world? (List *curiosity, concern,* and so on.)
4. Help pupils appreciate the conflict that exists between Kino (a representative Indian) and the doctor (an educated, arrogant person of Spanish extraction). If you were Kino, how would you feel toward the doctor? Why? Read the paragraph beginning with "Kino hesitated a moment. . ."
5. Have pupils read those portions of the text dealing with "The Song of the Family." What does this "Song" mean to Kino?

SUMMARY:

Discuss the statement: "The ties binding a primitive family are frequently stronger than those in a civilized group." Review with pupils the strengths in this family. If this family were transplanted to New York City today, would it survive? Why? Why not?

APPLICATION:

To what extent would your own family be able to survive in this primitive setting? What might we do to strengthen our own family ties?

ASSIGNMENT:

Read: Chapter Two.

Write: Prepare the first paragraph of a newspaper story reporting Kino's find of the pearl. Answer the questions *who, what, where, when, why*. Use a newspaper model to write this short paragraph.

Note to the teacher: In preparation for the following lesson, have several pupils prepare short reports on pearl diving, on pearl formation, on pearls as precious jewelry. This research might be worked out as a joint venture with the librarian.

LESSON THREE: THE PEARL

AIM: Understanding the life of a pearl fisherman

QUIZ: Prepare five questions covering the chapter (optional).

FOLLOW-UP OR HOMEWORK: Have one pupil copy his homework paragraph on the chalkboard at the beginning of the period.

MOTIVATION:

Throughout the ages women have wanted, have possessed, pearls. Why? Let us find out why pearls are so valuable. Call on pupils to deliver the short reports planned for the day—how pearls are formed, how pearls are found, why pearls are so valuable.

DEVELOPMENT:

1. Let us describe the job of pearl fishing as found in the book. Look through this chapter carefully and make a list of the things needed and the actions covered under these two headings: *What is Needed* and *What is Done*. Develop such a list on the board. Read with class significant passages.
2. How long is two minutes? Can we hold our breath for that length of time? (Dramatize this aspect of the pearl fishing as described in the text.) How have pearl fishing methods been modernized today?
3. What part does luck play in the find? Was it luck or Kino's skill down at the sea bottom that gave him his find? Why? (Read paragraph containing the two sentences, "It is not good to want a thing too much. It sometimes drives the luck away.")

4. "In the surface of the great pearl he could see dreams form." What dreams are forming for Kino? For Juana? Why?
5. If you were Kino, would you act as he did on seeing his find? Why? Why not?

SUMMARY:

Read the homework paragraph which was placed on the board at the beginning of the period.

Discuss the ideas. Review the elements of a newspaper lead paragraph found in the short paragraph at the board. If there is time, have other paragraphs read aloud and discussed.

APPLICATION:

When have you "wanted a thing too much"? Did it "drive your luck away"? Exchange experiences: in sports, in friendship, on a job. Can one really want something too much? Yes? No? Discuss.

ASSIGNMENT:

Read: Chapter Three.

Write: How did the finding of the pearl of the world affect the family and the town? (Have half the class read the chapter carefully for the effects noted in Kino, in Juana. The other half will list selected people in the town and note the effects upon them.)

or

What changes in the family and in the town were brought about as a result of the finding of the pearl?

LESSON FOUR: THE PEARL

AIM: Evaluating the pearl's effects—within and outside the family

QUIZ:

Prepare several questions for a five-minute quiz to be answered by pupils at the beginning of the lesson.

MOTIVATION:

Resolved: that wealth changes people. Have two members of the class debate this question briefly as an introduction to the lesson. Perhaps, too, pupils would like to discuss the saying that "money is the root of all evil."

DEVELOPMENT:

1. At the end of chapter two we read that Kino shouts out in pure joy, but throughout this chapter he feels the song of evil emerging several times. Explain this change.
2. What does Kino wish for the family now that he has found the pearl? (List pupil responses on the board.) Which should be placed at the top of the list? Why? (Read the passages dealing with his son's education.)
3. How has the pearl affected Juana? What does she want Kino to do? Explain. (Have a pupil read the passage.) What may happen later?
4. Let's go outside the family for the pearl's effects. (List on the board other members of the community and the ways the pearl affects them: doctor, neighbors, shopkeepers, priest, beggars.)
5. Use answers written for homework assignments at appropriate moments to highlight ideas and to document answers.

SUMMARY:

What changes do you detect in this family now that the pearl has been found? If you were Kino, would you take Juana's advice about the pearl? Why? Why not?

APPLICATION:

Kino wants to translate the pearl into education for Coyotito. Many of us in later years will say that education is our greatest possession. Why?

ASSIGNMENT:

Read: Chapter Four.
Write: How was Kino breaking the pattern of life in the town? Describe in a paragraph.

LESSON FIVE: THE PEARL

AIM:

Evaluating the pearl's effects (Kino defies the customs and the superstitions of the community.)

MOTIVATION:

Discuss with the pupils, on their comprehension level, the idea that convention is society's safeguard, but its potential executioner as well:

Why is custom a safeguard and a destroyer of society? What are the dangers, the rewards, in breaking out of accepted, traditional customs? What does the "loner" face when he breaks from the group or rises out of it for some reason? (Scorn, indifference, loss of friends, danger, sacrifices, hardship for family, and so on.)

DEVELOPMENT:

1. Let's turn to Kino now and use him as an example of an individual who becomes different, who dares to stand out in some way. (Teacher might read the first paragraph and clarify the meaning of the word *unit.*) What does this paragraph mean? Why has Steinbeck used it to introduce this chapter? What are the key words?
2. Steinbeck uses "known pattern" and the "trusted pattern." From our reading thus far, let's list some of the known patterns of life Kino is expected to follow. List these responses on the board as a review of pupils' assignment for this lesson.
3. Let's turn to the neighbors' patterns of thinking about the pearl that morning. Kino will try to sell the pearl to the pearl buyers. (Have a pupil read the paragraph beginning "In the brush houses by the shore. . .") Why do they think this way? If you were a neighbor would you think in these terms? Why? Why not? Explain.
4. Let's turn to Juan Tomás and Kino. Let's overhear them as they talk, walking into town. (Assign two pupils to play the roles of Juan Tomás and Kino spontaneously after the class has read the dialogue between them, or have pupils read the text. Have pupils listen to the conversation for Juan Tomás's pattern of thinking.) Where else in the chapter does Juan Tomás express his attitude? What does he say? (Have pupils read the dialogue between Juan and Kino after the latter had buried the pearl under a stone.) Why is he so fearful of Kino's future?
5. What 'set' patterns of life are other people in the town following—the relatives, the priest, the doctor, the pearl buyers? Why do they follow these patterns? (Certainly this section of the lesson should organize the responses into social, vocational, folklore patterns on the board.)

6. Let's turn now to the group of people who are greatly responsible for the patterns of life of the village—the pearl buyers. These people, too, follow set patterns of living. Write a list of at least three such patterns for them. (Allow pupils to reread the text and write these phrases. Discuss these and list on board under caption for *pearl buyers:* the pattern of working for another; the pattern of buying techniques; the pattern of feeling caught and cornered for life; the pattern of dreaming of the "big chance"; the pattern of deceiving the Indian fishermen.)

SUMMARY:

Why is Juana so fearful of breaking the past patterns of life? We said earlier in this lesson that following the trusted patterns may be a safeguard, but it becomes a destroyer of life, too. How might we apply this idea to this family? If you were Kino, would you risk the family's happiness by refusing the pearl buyer's offer? Yes? No? Why?

APPLICATION:

1. Let's turn to our own lives. What patterns or rules that we follow in school and in our social relationships safeguard our lives? Why are some patterns of thinking so dangerous? What general rule should we apply to the way we pattern our own lives?
2. It has been said that the great pattern-breakers of the world have earned pain and insults from people living in their times, but praise and fame from history. What is meant by this? Who are some of these pattern-breakers? How true is this statement for them? How false?

ASSIGNMENT:

Read: Chapter Five.
Write: Which scenes in this chapter would you include in a television play based on the book? Why would you include these particular scenes?

LESSON SIX: THE PEARL

AIM: Keeping the dream, the hope

DAILY DRILL:

An example of a word study drill might be one dealing with learning word meanings from contextual analysis. Place on the board the following sentences with study questions for analysis.

1. "Greedy fingers went through his clothes, lazy fingers searched him, and the pearl, knocked from his hand, lay winking behind a little stone in the pathway."
   1.1 Which word doesn't seem to fit the meaning?
   1.2 Use another word in its place.
2. "Kino moved sluggishly, arms and legs stirred like those of a crushed bug, and a thick muttering came from his mouth."
   2.1 Which part of the sentence helps us to understand the meaning of *sluggishly?*
   2.2 Show how a figurative expression may help us learn the meaning of a word. Have pupils suggest other words that might have been used in place of *sluggishly.*

MOTIVATION:

Recount an incident dealing with a man's breaking with tradition or custom and thereby endangering his job, his family's security, and his and their happiness: e.g., the Meredith case in Mississippi; the first Negro students in all-white schools in Little Rock; some current issue. Why does a man act this way? How is his family affected? When should a man stand up for his rights? (These questions should explore pupils' attitudes about "convenient" and "inconvenient" idealism, discreet conformity or outspoken nonconformity. We certainly will hope to develop in the pupils compassion for those who may compromise to protect family; admiration for those who will bear the burdens of "taking the cross" in striking out, in Emerson's words, along new paths; sympathy for a woman who will risk her life to preserve the love of her husband, the life of the family.)

DEVELOPMENT:

1. Juana wants to destroy the thing, the pearl, that is making the family a victim of thieves; Kino, on the other hand, wants to keep it. What events take place causing this conflict between man and wife? (Have a pupil read the paragraph in chapter 5 beginning "Juana dragged herself. . .") What qualities in Juana make us admire her? (Her courage, her loyalty to her husband, her realization that he must stand up as a man, her understanding of her place in the family.) Why doesn't she throw the pearl

into the sea when she finds it again? (The past is gone because of the killing: she knows they must strike out toward the future along new paths.)

2. Let's turn to Kino. Does Kino have the right as a father to endanger the life of the family? Why? Why not? Discuss this fully with the class. Have pupils scan this chapter for those words of Kino that reveal his deepest feelings; for Juana's words revealing her deepest emotions; for Juan Tomás's words revealing his. Discuss these. Possibly the class might be told of another character, Kurt Muller in *Watch on the Rhine,* who "stands up" and fights, endangering his family. Compare these men.)
3. How does Juan Tomás help his brother? Would this take place in real life? Why? Why not?
4. Often a writer will drop hints along the way of an event that may follow. We call this foreshadowing. (Explain the parts of the word.) The writer has used Juana several times to hint at something. What are these hints? (Have pupils go back through the book to find these words and read them to the class.) What may happen in chapter six? Let the class speculate about future events.

SUMMARY:

What advice would you give Kino after his house has burned—
—if you were the priest in La Paz?
—if you were Kino's brother?
—if you were a close neighbor?
—if you were Apolonia?

APPLICATION:

Why is it so difficult to maintain a friendship with people who do not conform? Is there a place for such people in school? On the job? Within a family? (Explore with pupils the conflicts, the dangers, the possible personal rewards in upholding a cause.)

ASSIGNMENT:

Read: Chapter Six.
Write: Another ending for the story. *or*
If you were Kino or if you were Juana, would you or would you not throw the pearl back? Write a paragraph, giving your reasons for either opinion.

LESSON SEVEN: THE PEARL

AIM: Interpreting Kino's flight to preserve the dream and his return to the old life

QUIZ: (optional)

MOTIVATION:

Self-preservation is a first law of life. Discuss this statement with the class, asking for illustrations from real life and from stories. In what situations may people find themselves trying to preserve their lives? (Elicit: perilous situations caused by natural phenomena: flood, storm, fire; situations in which man is pitted against man: self-defense, struggle for supremacy, war; situations in which man tries to preserve himself from self-destruction: carelessness, greed.) In such crises, what qualities in a man help him to preserve his life? (Courage, will to live, determination, resourcefulness, curiosity, and so on)

DEVELOPMENT:

1. Let's turn to Chapter Six to review how Kino and Juana try to preserve their lives and the family—and at the same time to preserve Kino's dream. Why does Steinbeck use the words *flight* and *return?* (Discuss the significance of the words.)
2. Let's take the word *flight* and change it to *journey.* (Help pupils understand that journey can be viewed in two ways: an actual, physical journey, the walking from the town to the mountains and back to the village; and we can say that this *journey* or *flight* represented a test, or a challenge for Kino, or a symbolic journey. For the less able in the class, the physical journey may be recounted step by step and the plot elements may be reviewed.)
3. Develop with pupils the concept of symbolism for interpreting this journey by Kino and Juana. Have pupils read passages to interpret the *symbolic* significance.
4. How did Kino show his skills in preserving the life of the family? (Have pupils refer to the appropriate sections in the text, at least several of these, reading these to the class.) How did Juana assist (hinder) her husband on this journey? Which one was the stronger person? Why? (Have pupils refer to Juana's two important decisions in this chapter.)

5. Were the killings by Kino justified? Why? Why not? (Have pupils debate this question for a few minutes. There will be some who may not defend Kino; others will jump to his defense, citing what he has endured from the start of the book to the senseless murder of Coyotito.)
6. If you were Kino, would you have thrown the pearl back into the gulf? Why? Why not?

SUMMARY:

1. Some people say Kino was a winner at the end; others say he was conquered. Which view do you have? Why? (Discuss in pupil terms the gains and losses.)
2. Have some new endings read to the class. Discuss these in terms of the realities of the characters and events. How might a Hollywood movie writer rewrite the ending? Was the author's ending justified? Why? Why not?

APPLICATION:

If the pearl could represent an idea, a possession, a belief, how much should a man sacrifice to keep it? What men have given up their lives to keep ideas? Possessions? Beliefs? What men have given up their "pearls" to safeguard their lives?

ASSIGNMENT:

Assign each row to review a chapter. Have pupils select passages which seem to present themes or general ideas about life and people revealing the author's purpose in writing the book. Pupils should be prepared to read and discuss these passages.

LESSON EIGHT: THE PEARL

AIM: Analyzing the themes and the characters in the book

DEVELOPMENT:

The scope of this lesson will depend upon the ability of the class. Lead the students to recognition of the various themes, supported by passages and statements woven into the text:

1. The conflict between the simple, the primitive life, and the educated, sophisticated, civilized

2. Breaking the pattern of life: Kino, the kinetic force, versus the potential and dynamic enemies trying to keep him within the mold
3. Integrity versus duplicity: the honest fisherman pitted against the deceitful physician, the dishonest pearl buyers, the unnamed thieves and predators
4. Illusion versus reality: pursuing the dream, the hope of a better future, and breaking the lockstep to venture on a "road not taken"
5. The conflict between the rich and the poor: the struggle of the Indian to rise above his oppressed condition
6. A man and the price of pride, the sacrifices to maintain his soul
7. The death of innocence: the pearl, which was to open a new world for the child, taking him instead on a journey toward death
8. Throwing the pearl back into the sea: its meaning in the book, its meaning translated into life's values

In analyzing the characters, apply the criterion of credibility. Also, in discussing Kino and Juana, Juan Tomás and the doctor, the pearl buyers and the neighbors, refer to the appropriate themes.

With some groups, the suggested questions in the application of Lesson 7 may be used as summary.

LESSON NINE: THE PEARL

AIM: Testing for appreciation of the novel

In addition to the occasional quizzes administered at the start of lessons, evaluation is provided by a full-period test at the end of the unit. This test may include both short-answer questions and an essay in terms of a personalized question: What do you take away from . . . in this book? The individual student may fill in the blank with any of these: the story of the pearl, the theme, the symbolism, the characterization, and so on.

CHAPTER IV

Scope and Sequence: The Content of Literature

Who am I? Who and what are the other people around me? What drives me? What drives the others around me, the people of my culture, those of other cultures, all of mankind? What do I share in common with other people? How am I different from them? What should they and I think about those differences? What should my place and role in society be? Our young people of every age, grade, ability level, and social background need to ask these questions and find answers to them.

In the English language arts, we are deeply concerned with the ideas, ideals, values, and standards which are integral elements of each author's intention in writing. Not only identity, not only *who I am,* but *what I should be,* must receive illumination through reading and study of good books. The student needs to gain insights helpful toward the development of a free, self-controlled, self-directing, mature personality. The youngster needs to become capable of solving life's problems within his limitations. He needs to be helped toward personal values and standards with which to face whatever ethical, moral, or spiritual issues may arise during his lifetime. He needs to learn that not all people will share his beliefs, that other cultures have different value systems, and that individuals and groups must, nevertheless, live in harmony if society is to prosper, or even to endure. Finally, he needs to be lifted above neutral virtue, above the automatism fostered by our technology; he needs to advance to a level of positive commitment to the good of mankind.

The teaching of literature necessarily supports the view that the "proper study of mankind is man." The humanistic approach, avoiding exhortation and preachment, introduces the student to the literature of ideas. Here life is portrayed from many angles of vision. Brought into view are the sinners along with the saints, the demagogues together with the democrats, the well-meaning, confused, ineffectual failures, as well as the single-minded, clear-thinking movers and shakers of the world.

Pleasure in reading, laughter, delight, and the enjoyment of a narrative are also worthy values. Emotional responses, not merely intellectual ones, grow out of the humanistic study of literature.

What the writer intends and what the teacher thinks will inevitably influence the student, but his own emotional and intellectual reaction will shape the pupil's development even more.

In dealing with humanistic values, the teacher will lessen none of his efforts to inculcate the appreciation of literature as art. As indicated in the following chapter, the aesthetics and the craft of the writer will be studied along with his ideas.

A. GRADE ALLOCATIONS FOR ELEMENTS OF CONTENT

Coverage of the elements in this listing is governed by—

- —the nature of each work being studied
- —the need to maintain unity of aim and purpose in planning the unit or lesson on a specific level
- —the students' age, sophistication, and emotional and intellectual level.

This listing is a sequential sampling of the unlimited number of elements and questions that are possibilities in the humanistic study of the thousands of available works. Moreover, it provides an exciting source of worthwhile topics for themes, especially after class discussion.

Grades 5-6

ELEMENT IN FOCUS	GUIDE QUESTIONS
Understanding of Self and Others	
Character traits to be assimilated or discarded	Why do some characters in books show off? Bully others? Grow so angry? Why do others act so cheerful? Help others? Which ones are admirable? Which are to be despised? Why?
Actions to be translated into the pupil's own life	What are some actions of characters in books that you would like to perform yourself? Why do you feel this way?
Effects of environment	What conditions in which the characters in books live have a good effect on them? A

	bad effect? Why do these conditions have these effects? To what extent should we make allowances for effects of environment? Can a poor environment have a good effect on someone? Can a good environment have an ill effect?
Overcoming obstacles and hardships	What enables some characters to overcome great obstacles or handicaps, while others are overwhelmed by them?

PERSONAL VALUES AND STANDARDS

Ideals of chivalry compared with ideals today	What did people in the days of chivalry and knighthood feel to be the right way to act in this particular circumstance? Do we still feel that way? Why? Why not?
Ways of judging conduct	Why are some characters in stories suspicious when others flatter them? Why are others completely unsuspecting? What determines how we react to other people?
Accepted ways of behaving	What was the wrong thing done in this story? How do you decide whether a thing is right or wrong? To what extent is a thing right because all your friends do it?
Standing up for beliefs	What makes some characters stand up for their beliefs? Why is this not always an easy thing to do? To what extent do you admire those who do this?
Qualities of folklore heroes	Why do you suppose that folklore heroes were created? What qualities did these heroes exemplify?

POSITIVE SOCIAL RELATIONSHIPS

Qualities and conduct needed to get along with others	What caused the difficulties of the main character in getting along with others? What changes in his personality were necessary before others could like and accept him?

Demands of teamwork	Why is teamwork necessary for the success of many undertakings? What do people have to do in order to form a good team?
Ideals of good citizenship	Why would you call this character a good citizen? A bad citizen?
Ideals of the founders of our nation	This book shows us why people fought in the American Revolution. What did they want? To the people in this story what did freedom mean? Liberty? Equality? Independence?
Accomplishments and qualities of pioneer citizens	What are some achievements of the pioneers in the spread of democracy? What is the significance of these accomplishments for us now and in the future?
Common emotions and aspirations uniting all people	Although these people lived in a distant land and time, they had certain feelings like ours. What were they?
Differences among people	In what ways did these people act differently from us? Think differently? Why would it not be right for them to laugh at the way we act and think? What should be our reaction to the different ways that they act and think?
Fostering ideas of individual worth of people	What made this person a hero to his neighbors? Why did everybody in the neighborhood respect him for his worth as an individual?

Grades 7-8

ELEMENT IN FOCUS	GUIDE QUESTIONS
UNDERSTANDING OF SELF AND OTHERS	
The heroic in mythology	How do the qualities of the gods and goddesses in myths compare with those of humans? Which gods are truly heroic? Which reveal a lack of heroism that seems

	all too human? If a man is said to possess godlike qualities, what does that suggest to you? Why do you think the ancients gave the mythological gods the qualities they did? Would you have done the same? Why? Why not?
Courage: overcoming our fears	Why are some of us afraid of the dark? Of the unknown? Of the water? Why do some people learn to swim by being thrown into the water, while others panic in the same situation? How can we overcome our fears?
Self-confidence	What is self-confidence? Why is ability plus self-confidence so much more effective than ability without self-confidence? What is the difference between true self-confidence and overconfidence?
Vanity and pretension	How can borrowing something from another in order to create an "impression" upon people lead to disaster? Why do some of us need "status symbols," even if we have to borrow them? What does this need for "status" reveal about our vanity? Our pretensions? Our ambitions?
Making decisions	If you had to decide between taking the road in life that many people travel or taking the one that few travel, which road would you choose? How would you come to this decision? Why would you come to this decision?
Growing up	How can your parents' allowing you to have your own way help you in the long run to become more mature? How can we learn from our own errors? From our successes? What are some of the signs of increasing maturity in teen-agers?

PERSONAL VALUES AND STANDARDS

Meeting adversity	Why do some people remain unconquered in spite of misfortunes that have befallen them? To what extent will determination and will power overcome a difficult situation? What attitude *should* a person take in the face of adversity and misfortune? What attitude do you think you would take?
Self-sacrifice	Why does one person sacrifice his own comfort and advantages for the sake of others, while another will completely disregard the rest of humanity? What personal satisfaction can one get from self-sacrifice?
Initiative and self-reliance	Why are commandos, astronauts, and special forces troops given training to *increase* their initiative and self-reliance? What is initiative? Self-reliance? How can we develop these traits in ourselves?
Popularity	Why are some people popular? How is it that this popularity often seems to come without any special effort on their part? Should one make a *determined effort* to be popular? Why? Why not?
Integrity	Why is it so difficult to tell the truth about our own misdeeds, accidental or intended? How do we feel once we have told the truth in such a situation? Why do we feel this way?
Honor	What picture do you get of someone who is described as an honorable man? What is honor? What does it mean to be an honorable man? How much is honor worth in the eyes of the world? In the eyes of the honorable man? In your eyes?

Leadership	Why can someone who is, for example, a research scientist not be a good leader? Why can a local policeman or fireman, as an example, be an excellent leader even though he doesn't possess a college degree? What makes one a good leader? Do you think you would make a good leader? Why? Why not? How can you prepare yourself for leadership?
Justice	What is the difference between doing the *right* thing and doing the *just* thing? What is justice? What is your responsibility with regard to justice for yourself and your neighbor?

POSITIVE SOCIAL RELATIONSHIPS

Responsibility to the family unit	Why do some juvenile delinquents blame their problems on their parents? To what extent is their behavior the fault of their parents? Of society? Of the delinquents themselves? What responsibility do young people have with regard to the family unit and their place within that unit?
Responsibility to the group	Why do people become more likable when they cease to play the game for their own glory and start to work with and for the rest of the group? What exactly are our responsibilities as members of a particular group?
Meaning of democracy	What do we mean by "democracy" as the term is used politically? Socially? What are the principles underlying democratic behavior? How does getting along with the rest of society require the practice of democratic principles?

Dignity and worth of the individual	What does the phrase "the dignity of man" mean to you? How do you decide whether another person is worthy of your respect? On what basis should a person's worth be judged?

Grades 9-10

ELEMENT IN FOCUS	GUIDE QUESTIONS
UNDERSTANDING OF SELF AND OTHERS	
Qualities of men of adventure	What drives a man to sail a small boat, alone, across an ocean? What enables this kind of man to survive the dangers of such a journey?
Qualities of tradition breakers	How was it possible for a son of slaves to become a pioneer American scientist? What were the obstacles to be overcome, the traditions to be broken? What qualities of mind and spirit would such a person as this have to possess?
The quality of love	Does love make the world go around? Why do so many writers expound the theory that love is a solution for many, if not all, of the world's ills? How can love make one more of a human being?
Qualities of the anti-social, the cruel, the ruthless	Why did sea captains of days gone by exert such cruel and ruthless power over their crews? Do such persons still exist today? How can we identify them?
Superstition and irrational motivation	What are some of the superstitions of the older people we know? What superstitions do people of our own time and community still hold? What superstitions do we still hold? What practices in our society have no sounder basis in reason or in fact than do many superstitions?

Greed	How can possessions, or sudden wealth, become a force for evil in so many lives? What are the characteristics of the greedy person? Can one be greedy for money only, or for other things as well?
Hatred	How can hatred, however justified, be the driving force in a person's life? How can such hatred be destructive? To whom can it be destructive? Can it be constructive?
Snobbery	How can great expectations for oneself lead to snobbery? What are some examples of snobbish behavior? How does our recognition of someone else as a snob influence our attitude toward him?

PERSONAL VALUES AND STANDARDS

Proving oneself	Why do people persist in their struggle to accomplish some task or achieve some end, even against overwhelming odds? Why does such effort seem admirable? What aspects of such struggle do not merit admiration? How can you distinguish between efforts to prove oneself that are worthy of admiration and those that are unworthy?
Pride	What is pride? Is pride ever justifiable? How do you distinguish between justifiable pride and false pride? How does pride differ from humility? How is it related to humility?
Happiness	If a man shoots himself, may we conclude that he was not happy in life? Yet, why might his family and relatives have assumed him to be happy? What does a person require in order to be happy? What would make you happy?

Success	Among the characters you have met in your study of literature, which one was most successful? What was his creator's view of that character's success? Your view? The character's own view? What is your definition of success?

POSITIVE SOCIAL RELATIONSHIPS

Family relationships	What makes a good parent? What makes a good son or daughter? Should a father be a "pal" to his son? Why? Why not? Should a mother be a "girl friend" to her daughter? Why? Why not? Can you *always* understand your parents' point of view? Can they *always* see your side of the story? How can this apparent lack of communication be overcome? Should "family quarrels" be rebroadcast at the candy store, to the bridge club, on the golf course? What are the responsibilities of *all* family members—to one another as individuals and to the family as a unit?
The individual and society	What purpose is served by isolating oneself from the rest of society? Why might someone wish to do this? What is your opinion of such an action? In today's world, can one live self-sufficiently isolated from society? How much, if anything, does the individual owe society? How can one best live as part of society?
Traditions and conventions	What family traditions or conventions are outworn or outmoded today? What social traditions or conventions are outworn or outmoded today? What national traditions or conventions are outworn or outmoded today? What can or should one do if he feels that specific conventions or tradi-

	tions are no longer necessary or even practicable?
Marriage	What makes an "ideal" husband? An "ideal" wife? What is a sound basis for choosing someone as a mate for a lifetime? Is there such a thing as the "ideal couple" or the "ideal marriage" today? How can one make his marriage work?

Grades 11-12

ELEMENT IN FOCUS	GUIDE QUESTIONS
	UNDERSTANDING OF SELF AND OTHERS
Human drives	What are the dominant forces that drive men? Which are the basic or typical ones? Which are the good or wholesome ones? The evil or unwholesome ones? Why does the same drive operate with a different effect for different persons?
Alienation	Why do some of us feel that we are, that we *must* be, outside the mainstream of humanity?
Character growth and change	How have you changed over the years? To what extent was the change a result of maturity? Of wisdom? Of deliberate choice? To what extent have you not changed, have you remained the same? To what extent are you in a mold from which you can never break out? To what extent are you in a rut from which you can never escape?
The common man as hero	What is a hero? What are the qualities that make the common man, the average person, the ordinary citizen a hero?
The committed man as hero	What risks does an *elected* law enforcement official run in insisting on strict observ-

	ance of the law? If this person truly believes the laws to be right and just, will he relax his vigilance at election time? Why? Why not? If you were in his place, what would you do?
The antihero	Are there any good qualities to be found in the man who barely manages to survive the many trials and tribulations of modern living? What are these qualities?
The encounter with tragedy	Does tragedy arise from our own flaws of character? To what extent is our fate affected by circumstances? What can the individual do to escape tragedy in his own life? What are the common responses and reactions to tragedy?

Personal Values and Standards

The meaning, worth, and purpose of life	Aside from differences in personality, what makes one person feel that his life and work are rewarding, while another feels his to be boring and futile?
Idealism and materialism	Why might one choose to become a doctor? What are the *true* ideals of the medical profession? Which doctor would you prefer as your own, one who is an idealist or one who is a materialist? Why do you feel this way? What satisfactions does the idealistic doctor derive from his life and work? The materialistic physician? Which do you admire more? Why?
Ethical standards	What is honesty? What is loyalty? How can they be weighed in the balance against each other? Is it loyalty to your friends to perform a dishonest deed in order to save them from embarrassment? How do you distinguish loyalty from honesty, right from wrong?

Hypocrisy and self-deception	What is hypocrisy? How much hypocrisy exists in our own times? Is it being a hypocrite to deceive others? To deceive ourselves? Which is *more* hypocritical?
Activism	During the continual bombing of London in W.W.II, the King and Queen of England refused to go to a safe place in the country. Instead, they remained in the center of the city at Buckingham Palace. Why do you think they did this? How do you imagine the English people reacted to this? Would you have chosen the safety of the country, or would you have remained at the hub of the activity? Why do you say this? How can the ordinary person avoid being passive and resigned in the face of the events going on during his own lifetime?

POSITIVE SOCIAL RELATIONSHIPS

Removing the barriers between peoples	What are the natural boundaries of America? What unnatural boundaries, or barriers, have we created? Which of these barriers ought to be torn down? What can we do to initiate or continue this tearing down process?
"My brother's keeper"	What does the statement *"I am my brother's keeper"* mean to you? What is the meaning of the question *"Am I my brother's keeper?"* Should you feel any responsibility toward the person next door? In the next town? The next state? The next country? Why? Why not? Does your responsibility for others end at a given place or at a given time?
Man's inhumanity to man	What rulers in past history of the world used group loyalty to lead man to inhu-

manities toward his fellows? When is man most inhumane? Knowing of man's capacity for inhumanity, how can we prevent it in the future?

B. VALUE QUESTIONS FOR THE TEACHING OF LITERATURE

It has been well argued by Jerome S. Bruner that literature teaching can begin with the young child's simple discoveries and can build through the years toward "an ever more explicit and mature understanding." This applies to any of the great forms or themes—"be it the form of comedy or the theme of identity, personal loyalty, or what not. . . . Let the topics be developed and redeveloped in later grades."

In the course of the study of literature the following questions may be asked of students at various levels. Adaptations will be made, of course, to pupils' needs, capacities, and interests.

Philosophical Questions

What is courage?

What is beauty?

What are patterns for?

What are worthy goals in life?

What is necessary for a person to find himself? To fulfill himself?

What is the meaning of success? How can it be achieved?

Is money the root of all evil? Why or why not?

To what extent does Fate control our lives?

How can ambition be a dangerous weapon?

How can good come from evil?

How far should we believe all we read and hear?

To what extent do admirable ends justify bloody means?

What is the justification of a man's being considered innocent until he is proven guilty?

How true is it that the more man changes, the more he remains the same?

What are the dangers of too much security-mindedness?

Can you prove or disprove that life is "full of sound and fury, signifying nothing"?

Does one pay for everything he gets? How?

Are we responsible for the sins of our fathers?

What is the value of *knowing* anything?

Which philosophy should man live by—idealism or materialism?

To what extent can love conquer all?

"Love is not love which alters when it alteration finds." How true is this?

Questions of Moral and Spiritual Values

What makes something right? Wrong?

When should a person stand up for what he believes?

In directing our lives, what are the roles of philosophy, science, religion?

What qualities should a clergyman have?

Should capital punishment be abolished in all states?

Where do you stand on whether it is right to kill another person? Where do you stand on war?

What are the criteria for sacrifice? Should the few be sacrificed to save the many?

How can we prevent juvenile delinquency?

What is the difference between copying homework and plagiarizing a published work? What justification can be made for either one?

Why isn't cheating on exams (or taking bribes) more widely condemned in our society?

Should a seller charge twice the usual price for an article if the buyer is willing to pay it?

What is the distinction between honest and dishonest practices in buying and selling?

To what extent can man be the captain of his fate and the master of his soul?

Questions of Relationships

What is needed for men to work together in harmony?

At what age should a child buy his own clothes? Use the family car?

If man is in large part a product of his environment, what are the implications for society?

What is your opinion of whether it is desirable to accept conventions or to go against them?

Must a person "follow the crowd" to be popular?

From what viewpoint should teenagers be concerned with juvenile delinquency—their present situation or their future one as parents?

How should we select friends?

How can we keep friends?

What qualities should you look for in people of your own age? In older people?

What should people expect from others (friends, parents, children, teachers, etc.)?

What problems does the most popular boy (girl) face? The best scholar? The most attractive girl (boy)?

To what extent do clothes make the man?

Why are good manners important?

Why should one decorate one's own room?

To what extent should children have a voice in choosing family vacation places?

How much responsibility should a child have for helping with household chores?

Why is it important for a girl to know how to cook? Sew? Clean?

Minding younger brothers and sisters is unfair and burdensome. How true is this?

At what age should a boy or girl begin dating?

What are the qualities of the "ideal" mate?

Why will in-law problems always exist? How can such problems be prevented or solved?

How should a family budget themselves?

Why is or is not a woman's place in the home?

What responsibility should a husband have for the household?

How can one win his parents' approval?

Psychological Questions

How can people gain the respect of others?

How popular is the person who "has his way" most of the time?

What makes a person well-liked?

How does one win the confidence of others?

How can people with physical or mental handicaps help themselves?

What do you consider to be weakness of character? What are the underlying causes of such weakness?

To what extent is the individual responsible for his own weaknesses?

Is it necessary to be vitally interested in something? Why?

What are the signs of immaturity?

What are the traits of a mature individual?

"The child is father to the man." Is this true or false?

How can the same drive in different people have different values?

Why do some people like to show off?

Why do some people always want to be different?

What type of people go against conventions that have been accepted as existing for the common good?

Why do all people have feelings of inferiority at one time or other?

Why do we blame others for our shortcomings?

What causes mental breakdown? Suicide?

Reason or emotion—which plays the more dominant role in our lives? Why?

What are the implications of mob violence?

What evidence can be offered to prove that human nature is basically good? Basically bad?

Questions of Human Rights

"United we stand, divided we fall." How is this true or untrue?

Does right conquer might? What can be done when the right is defeated?

How can we maintain our rights and freedom?

What do we owe our country?

Should there be freedom of speech, even if it preaches drastic changes in our government?

Has regard for the dignity of the individual increased or decreased during the centuries?

Where do one's rights end? The other fellow's begin?

What encourages the democratic way of life today?

What different kinds of prejudice are there?

How can we immunize against prejudice?

Political and Historical Questions

To what extent do we learn from the past? To what extent can we reject the lessons of the past?

Why don't nations learn the lessons that history teaches?

How possible is it to be a completely objective historian?

What conditions are needed for creation of a utopia? To what extent are they attainable?

To what extent do "good fences make good neighbors"?

"He rules best who governs least." To what extent is this true?

How good is public pressure? How bad?

Why do people often vote along single party lines?

How can people evaluate the promises of politicians?

How can we tell the difference between truth and falsehood in public pronouncements? How can we recognize smears, slogans, insinuations, and fallacies?

How do demagogues sway the mob?

What kind of individual should go into politics?

How can a political system minimize corruption?

Vocational and Educational Questions

What is the value of education? What subjects do you consider most important?

How should a pupil select a career or a vocation?

What is the purpose of education in a democracy?

To what extent should parents interfere in their children's choice of job or profession?

How can one adjust well to school life?

Should a student work after school? Why? Why not?

Why go to college?

What are the advantages and disadvantages of a liberal education in comparison with a vocational (or professional) education? How can a balanced education be achieved?

Should a boy (girl) go into his (her) father's business or profession? Why? Why not?

Should the working pupil contribute his earnings to his family? Why? Why not?

What is fair treatment of an employee by an employer? Of an employer by an employee?

How can labor-management relations be improved?

To what extent are women discriminated against in jobs and careers? What improvements can be made in this situation?

CHAPTER V

Scope and Sequence: The Form of Literature

Every author has dual roles which the student ought to understand, appreciate, and enjoy: the writer as illuminator of life and the writer as artist and craftsman. An ideal program in the teaching of literature calls for the combination of both the humanistic and the aesthetic approaches. To emphasize the aesthetic appreciation of a work to the exclusion of other values would be to omit the content of literature, imparting to its study an air of unreality. Similarly, to deal only with humanistic values would be to divorce literature from some of its essential creative aspects. Presentation of aesthetic and craft elements should accompany the investigation of human experience and human nature, and the teaching of *all* literary elements should contribute to the pupil's delight in literature and his lifetime habit of reading for pleasure and for information.

For purposes of clarity and of organized presentation in teaching, the aesthetic elements are treated in this chapter; the humanistic elements, in Chapter IV.

A. GRADE ALLOCATIONS FOR ELEMENTS OF FORM

Coverage of the elements in this listing is governed by—

—the nature of each work being studied

—the need to maintain unity of aim and purpose in planning the unit or lesson on a specific work

—the students' age, sophistication, and emotional and intellectual maturity.

To assure systematic and sequential coverage, each item is designated for *emphasis* or *concentrated attention* at a specific grade level although most elements will also receive—

—introductory treatment at earlier levels
—in-depth development at later levels.

Scope and Sequence: Elements of Form

Bring Each Element into Focus at the Grade Level Indicated.
Treat Each Element Also at Other Grade Levels as Needed.

ELEMENT	LEVEL FOR CONCENTRATION			
SHORT STORY, NOVEL, DRAMA				
Plot Development				
Straightforward Chronological Development	5-6			
Flashback and Beginning *in Medias Res*		7-8		
Shifting Back and Forth in Time			9-10	
Telescoped Events, Ellipses, Condensation				11-12
Plot Elements				
Conflict; Suspense	5-6			
Foreshadowing; Subplots; Unity—Singleness of Effect		7-8		
Rising Action, Climax, Falling Action; Resolution, Denouement			9-10	
Chance, Coincidence, Contrivance; Dramatic Irony, Poetic Justice, Counterpoint				11-12
Characterization				
Hero, Villain	5-6			
Portrayal of Character		7-8		
Evaluation of Character			9-10	
Credibility of Characterization; Consistency of Characterization				11-12
Setting				
Time, Place	5-6			
Local Color, Regionalism		7-8		
Single, Multiple, or Shifting Settings; Authenticity			9-10	
Atmosphere, Ambience; Point of View				11-12
POETRY				
Sounds of Words				
Developing Pupils' Sensitivity to Word Music	5-6			

Distinguishing Between Speech Sounds—Plosives, Dentals, Gutturals, Smooth Liquids, Sibilants—and Their Contribution to the Overall Effect of a Poem		7-8		
Onomatopoeia				
Identifying Examples of Onomatopoeia	5-6			
Total Musical Effect of Onomatopoeia			9-10	
Alliteration				
Pleasing Effect of Alliteration	5-6			
Structural Effect of Alliteration		7-8		
Connotation of Words				
Alternative Meaning of Words		7-8		
Associations Beyond Dictionary Meanings of Words			9-10	
Figurative Language				
Simile	5-6			
Metaphor; Personification; Hyperbole		7-8		
Metonymy; Synechdoche; Apostrophe; Irony			9-10	
Antithesis				11-12
Meter				
Rhythm and Its Effects	5-6			
Feet Composed of Stressed and Unstressed Syllables			9-10	
Familiarity with Technical Terms; Contrast Between Free Verse and Regular Meter; The Effect of Timing				11-12
Rhyme				
End Rhyme	5-6			
Internal Rhyme		7-8		
Rhyme as Unifier, Distinguisher			9-10	
Designation of Rhyme Scheme by Letters; Assonance and Rhyme Compared				11-12
Blank Verse				
Familiarity with Unrhymed Iambic Pentameter			9-10	

Understanding of the Effect of the Absence of Rhyme				11-12
Stanza Form				
Recognition of Stanza Form	5-6			
Meaning of Stanza		7-8		
Stanza Related to Overall Pattern and Meaning of the Poem			9-10	
Comparison of Stanza Forms				11-12
Repetition				
Appreciation of Repetition as Oral Adjunct in Creation of Tone Color	5-6			
Incremental Repetition			9-10	
Repetend				11-12
Imagery				
Sharpening Sensitivity to Imagery	5-6			
Picture Words and Their Uses		7-8		
Central Image			9-10	
Subordinate Image				11-12
Mood, Tone				
How Mood is Conveyed by				
Auditory Effects	5-6			
Imagery		7-8		
Figurative Language			9-10	
Symbolism; Distinction between Tone and Mood				11-12
Symbol, Myth, Allegory				
Simple Myths	5-6			
Symbolism of Specific Elements of a Poem		7-8		
Allegory			9-10	
Symbolism of the Whole Poem				11-12
Subject, Theme				
Relationship of Meaning to Form	5-6			
Indirect Statement of Theme		7-8		
Pupil's View of the Poet's Vision of Life			9-10	
Evaluation of Poet's Vision of Life				11-12

NONFICTION				
Biography				
Characteristics of Biography and Autobiography		7-8		
Type of Approach and Related Purpose: Point of View in Biography			9-10	
Sources and Authenticity; The Biographer's Style				11-12
The Essay				
Form: Descriptive Essays; The Story Essay	5-6			
The Character Sketch		7-8		
The Personal Essay			9-10	
Critical, Reflective, and Editorial Essays				11-12
Content: Purpose and Theme of the Essay		7-8		
Point of View in the Essay			9-10	
The Essayist's Style				11-12

B. TEACHING SUGGESTIONS FOR ELEMENTS OF FORM

This outline presents teaching suggestions and pivotal questions for the sequence of elements of form which appears in the preceding pages and which should be consulted for the recommended grade levels of treatment.

The Short Story, Novel, and Drama

PLOT

PLOT DEVELOPMENT: STRAIGHTFORWARD CHRONOLOGICAL MOVEMENT

Teaching suggestion:

Outlining sequential elements of the plot is appropriate only in lower grades or for slower pupils in higher grades. Specific questions regarding sequence are generally more rewarding.

Questions:

What is the most important action in the story? What specific events led up to it?

What is the correct sequence of events in the story? What would have happened if the sequence had been changed in the following manner?

PLOT DEVELOPMENT: FLASHBACKS AND BEGINNING IN MEDIAS RES

Questions for O. Henry's "After Twenty Years":

What is the situation at the beginning of the story? How does the author account for this situation? Why does he begin this way rather than in the past (twenty years ago)?

PLOT DEVELOPMENT: SHIFTING BACK AND FORTH IN TIME

Questions for the radio play "Inside a Kid's Head" by G. Lawrence and R. E. Lee:

Which actions concern the present? The past? How do Ritchie's experiences in the past relate to what is happening to him in the present?

PLOT DEVELOPMENT: TELESCOPED EVENTS, CONDENSATION, ELLIPSES

Questions for James Thurber's "The Catbird Seat," illustrating all three techniques:

At what point in the story is the action so condensed as to emphasize Mr. Martin's great haste? Why does Thurber present it in this way? What do we know that Mr. Martin must do to get into Mrs. Barrow's apartment? How does Thurber convey the impression of one smooth movement for all the action?

PLOT ELEMENTS: CONFLICT

Teaching suggestion:

Presentation and resolution of conflicts are the lifeblood of literature. Students should come to recognize the varieties of conflict:

Man vs. man (physical, mental, emotional struggle)
Man vs. forces of nature
Man vs. society
Man vs. himself
Man vs. forces of fate

Questions for "The Lottery" by Shirley Jackson:

What basic conflict in this story leads to its brutal ending? Why is it presented in such casual manner? What does the lottery actually represent?

PLOT ELEMENTS: SUSPENSE

Teaching suggestion:

At lower levels pupils discuss elements that promote excitement or heighten interest in anticipation of what is to follow. At slightly higher levels the alert reader will be able to predict outcomes successfully if he has been alert to the writer's suspenseful clues.

PLOT ELEMENTS: SUBPLOTS

Teaching suggestion:

The concept of subplots may be introduced at early levels whenever the use of a longer work of fiction or drama necessitates students' keeping in mind separate strands of the plot—as in Dickens' *Great Expectations* and George Eliot's *Silas Marner*. For *Great Expectations* pupils need help in discerning these plot threads:

Compeyson's relation to Magwitch
Compeyson's connection with Orlick
Miss Havisham's connection with Compeyson
Magwitch's connection with Mr. Jaggers
Molly's connection with Mr. Jaggers.

A master chart of plot development may be drawn to show where these minor plot elements cross the main story of Pip's journey through life.

PLOT ELEMENTS: FORESHADOWING

Teaching suggestion:

Capable readers are aware of the element of the writer's craft disclosed in Chekhov's maxim: If a gun is mentioned at the beginning of the story, it must be shot off before the end. Sensitize students to this fictional and dramatic device. Detective and mystery stories are natural developing grounds since they employ a relatively obvious elementary form of foreshadowing.

Questions for Doyle's "The Adventure of the Dying Detective":

The author presents the following clues. What is his purpose in each case? (a) Holmes refuses to see a doctor. (b) Holmes will not let Watson examine him. (c) Watson discovers the wrong box. . . . What other clues are dropped prior to the solution?

PLOT ELEMENTS: UNITY—SINGLENESS OF EFFECT

Teaching suggestion:

Some short stories, one-act plays, and other works are marked by the author's striving for singleness of effect. Aspects of the writer's craft other than plot are involved and may be integrated with it: mood, setting, and theme.

Questions for Poe's "Cask of Amontillado":

In the first paragraph the narrator declares: "A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done wrong." How does this statement control the direction of the plot along a single line?

PLOT ELEMENTS: CLIMAX, RISING ACTION, FALLING ACTION

Teaching suggestion:

Identification of the movement of action in a story or drama, as it rises to a climax and then falls away, is more than an academic game. Pupils need to become aware of the spiral nature of interest culminating in the climax. Dogmatic insistence on a specific point as the climax, however, may well be avoided since in many selections various defendable possibilities exist.

Questions for *Julius Caesar:*

Which marks the climax of the play: the death of Caesar or Antony's funeral oration? (Consider the following in formulating your answer: Which event marks the turning point in the play and starts the chain of events that culminates in tragedy? Which event seems to emphasize the many conflicts of the play and reflects the tragedy implicit in them?)

PLOT ELEMENTS: RESOLUTION, DENOUEMENT

Teaching suggestion:

Much constructive discussion can be stimulated in regard to the nature and the degree of reader satisfaction in various endings: happy, sad, surprise, realistic, artificial, *deus ex machina, New Yorker.*

Stimulating students to rewrite endings is fruitful.

Questions:

What makes the ending of this story inevitable?

What would have happened if . . .?

What choice of endings did the author have? Criticize the one he chose.

PLOT ELEMENTS: CHANCE, COINCIDENCE, CONTRIVANCE

Questions for a Hardy novel or similar work:

To what extent are the events of this story a result of coincidence?

How does the operation of chance influence the happenings in the story?

What philosophy or orientation toward life is reflected in the author's attitude toward chance?

How successful has the writer been in avoiding the pitfall of mechanical, artificial, or implausible contrivance?

PLOT ELEMENTS: DRAMATIC IRONY, POETIC JUSTICE, COUNTERPOINT

Questions for Sophocles' *Oedipus Rex:*

Point out each instance in the play where the audience knows something the protagonist is unaware of.

To what extent is Oedipus' fate deserved?

How does Jocasta's fate serve as balance or counterpoint to that of Oedipus himself?

CHARACTERIZATION

PROTAGONIST, ANTAGONIST (HERO, VILLAIN)

Teaching suggestion:

At upper levels the formal terms "protagonist" and "antagonist" are appropriate; at lower levels "hero," "villain," "major person," "minor character," "key figure" may be used. Discuss the characteristics of villains and heroes; develop the contrasts between characters—or the similarities—as seen in different works; compare with contemporary heroes of television, movies, and comics.

PORTRAYAL OF CHARACTER

Teaching suggestions:

In analysis of key passages lead to recognition of these literary techniques for character portrayal:

Direct description or statement by the author

Actions and reactions of the character himself

The character's thoughts and statements

Other character's reactions, thoughts, and statements in response to the character under study.

Have pupils identify lines that are revealing, as above.

Encourage role-playing or dramatic reading of dialogue.

Develop the elements of portraiture, and establish the differences between photo and portrait.

Introduce the role of minor or incidental characters and their function in relation to the major figures and plot development.

EVALUATION OF CHARACTER

Teaching suggestions:

Stimulate critical evaluation of "why" the character does what he does; at upper levels consider the extent of the character's subconscious motivation and the degree to which the characterization reflects modern psychological concepts.

Examine causes of conflict, argument, agreement, collusion, cooperation.

Elicit shadings in motivation; e.g., at upper levels lead pupils to differentiate between the impulsive and the deeply committed personality, between the inner-directed and the other-directed, between the status-seekers and those with sounder values.

Examine with mature students the nature of personality, especially with respect to its changing, dynamic aspect.

Introduce the consideration of empathy and the extent to which the reader identifies with the character.

CREDIBILITY OF CHARACTERIZATION

Teaching suggestion:

A useful reference is E. M. Forster's *Aspects of the Novel.* Topics suggested by Forster's treatment or by the questions below may be utilized in informal panel discussions or round tables by mature students.

Questions:

How plausible or realistic is the portrayal of the character?

To what extent are the characters three-dimensional or superficially one-dimensional?

In what ways is a specific character a stereotype?

To what extent have shadings been introduced? To what extent is the character composed of all goodness or all evil?

How credible is the characterization that is extremely static or extremely dynamic?

How far is credibility affected by the use of exaggeration or caricature?

CONSISTENCY OF CHARACTERIZATION

Questions:

What is meant by consistency? Are people always consistent? Is this a desirable trait?

To what extent are the character's actions and reactions credibly or incredibly consistent or inconsistent?

THE SETTING

TIME, PLACE

Teaching suggestions:

Elicit the degree to which place, time, or historically significant events are incidental or fundamental to the action.

Examine how the setting affects the protagonist's life and choice of action, as in the chapter "Jiya Makes a Choice" in *The Big Wave* by Pearl Buck.

LOCAL COLOR, REGIONALISM

Teaching suggestion:

Enlarge pupils' horizons by bringing into focus customs, beliefs, and cultural values as they are colored by a region or locality; e.g., the West of Bret Harte, the provincial attitudes of the Rainbow Inn habitués in *Silas Marner*, the local lore of the inhabitants of Sleepy Hollow.

SINGLE, MULTIPLE, OR SHIFTING SETTINGS

Questions:

A Tale of Two Cities: What effect on the reader is intended by the author in shifting his setting from city to city?

Drama: What is the theory of the dramatic unities? How might Shakespeare have constructed *Julius Caesar* to conform to that theory by limiting the action to a logically connected sequence in a single place within twenty-four hours? To what extent might the play have been weakened or strengthened by that revision?

Our Town: What makes the shifts in time and place during this play so effective? What other examples of plays or films that you have seen gain their effectiveness because of the use of single, multiple, or shifting settings?

AUTHENTICITY

Teaching suggestions:

Novels such as *Johnny Tremain* and *A Tale of Two Cities* may be viewed from the standpoint of their degree of historical authenticity. Research projects to gather historical data against which to test the truth of the action are worthwhile.

A "newspaper" of the period, created by the class, can instill a sense of the time as a former reality, not the imaginary background for a yarn.

ATMOSPHERE, AMBIENCE

Teaching suggestion:

Develop the interrelationship of atmosphere, characterization, and plot action.

Questions:

"The Necklace": How does Madame Loisel's home contrast with her daydreams?

"The Open Window": What clue does the author give that "a rural retreat" will play an important part in the story?

"The Fall of the House of Usher": What feeling is evoked in the reader by the description of the house? What type of happening does the reader anticipate?

POINT OF VIEW

Teaching suggestion:

In relation to specific works call attention to the various possibilities in point of view, such as these: the omniscient author, the main character as narrator, the incidental or minor character as observer or narrator, the use of multiple points of view.

Questions:

Great Expectations: From whose point of view is this novel presented? How would it differ if the action were seen through the eyes of Estella? Of Magwitch? Of Miss Havisham?

"The Cask of Amontillado": How would the story differ if it were told from the point of view of the victim?

Our Town: How does the stage manager give the play a point of view?

"The Turn of the Screw": What reasons might Henry James have had for using the triple-narrator device?

The Bridge of San Luis Rey: What is the logic behind the point of view in this novel?

"Two Soldiers": What is gained by Faulkner's telling the story through the eyes of a little boy?

Poetry

SOUNDS OF WORDS

Teaching suggestions:

Develop pupils' sensitivity to word music and to poets' selection of words for effects evoked by their sounds.

Help students, for example, to hear the difference between the plosives (*b, p*), dentals (*d, t*), gutturals (*k, g*), the smooth liquids (*l, r*), and the sibilants (*s, sh, ch*) as musical effects in poetry.

Questions:

Poe's "Ulalume": What words contribute to a musical effect? What sounds within the words do so?

James Joyce's "Noise of Waters": What sound in the words *moan, alone, monotone, go, below, fro* helps to create a mood of melancholy?

Tennyson's "Break, Break, Break": What sounds create a tragic harshness in these lines?

"Break, break, break
At the foot of thy crags, O Sea!"

ONOMATOPOEIA

Teaching suggestions:

At lower levels pupil enjoy identifying examples of words which in their pronunciation suggest their meaning: *buzz, hum,* and other obvious examples.

At upper levels students are led to appreciate not only the individual onomatopoeic words, but also the total musical effect of such lines as these from Tennyson's "The Princess":

"The moan of doves in immemorial elms,
And murmuring of innumerable bees."

ALLITERATION

Teaching suggestion:

Help pupils to see that repetition of the same consonant, usually initial, at short intervals has not only a pleasing sound to the ear but also a structural effect in emphasizing the importance of the alliterated words for the mood, imagery, or thought.

Questions:

Poe's "The Raven": Which words begin with the same letter?

(See typical lines below.) What effect does the repetition of these letters have upon us? Why might the poet have sought to focus our attention on those words?

"What this grim, ungainly, ghastly, gaunt,
and ominous bird of yore
Meant in croaking 'Nevermore.' "

CONNOTATION OF WORDS

Teaching suggestion:

Introduce the concept that words have associations beyond their dictionary meanings. John Ciardi says: "A word is not a meaning but a complex of meanings consisting of all its possibilities: its ability to identify something, the images it releases in making that identification. . ."

Question:

Alice Meynell's "The Shepherdess": What word gives the sense of something warm and protective in these lines although it does not have that dictionary meaning?

"She roams *maternal* hills and bright,
Dark valleys safe and deep."

FIGURATIVE LANGUAGE

Teaching suggestions:

Major emphasis is on awareness and appreciation of figures of speech. Terminology and classification are unimportant even though they may provide convenient "handles."

At lower levels pupils are introduced to simpler figures of speech: *Simile* (comparison using *like* or *as*): "flurries of snow-birds like brown leaves whirling by."

Metaphor (comparison without *like* or *as*): the moon is the "queen of the night."

Personification (giving human form or characteristics to the nonhuman): "Busy old fool, unruly Sun."

At upper levels students are introduced to these figures of speech, with or without the nomenclature according to the maturity of the class:

Metonymy (substitution of a term naming an associated object in place of a specific word): "crown" for "king."

Synechdoche (substitution of a part for the whole): hired "hands."

Hyperbole (exaggeration): "Her deck, once red with heroes' blood."

Antithesis (balancing of one term against another): "Man proposes, God disposes."

Apostrophe (someone or something addressed as though present): "To a Waterfowl"—"Whither . . . dost thou pursue/Thy solitary way?"

Irony (actual meaning expressed in words stating the opposite): "Brutus is an honorable man."

Questions:

To bring into focus the nature and purpose of figurative language in specific poems:

Why does the poet use comparisons in the poem? How do these figures of speech vivify our impressions?

What would be a literal statement of the thought in this figure of speech? How does the literal statement compare with the poet's figurative one?

METER

Teaching suggestions:

Teaching of technical metrics is not emphasized at lower levels, but intermediate school pupils are able to enjoy and appreciate the effect of rhythm in such poems as Browning's "How They Brought the Good News from Ghent to Aix."

Younger pupils can be helped to enjoy the rhythmic power of some poems by beating out their rhythms.

Students at upper levels become familiar with the nature of poetic rhythm or meter in the recurrence of units or *feet* composed of stressed and unstressed syllables. Using students' own names for illustration of stress is effective. The four commonest English feet will be of interest to capable students:

iambus	x X	aLONE
trochee	X x	NEver
anapest	x x X	lem on ADE
dactyl	X x x	OB vi ous

Especially when students are ready to proceed from the reading of poetry to the writing of their own poems, they will examine with interest lines containing three, four, five, and six feet and will become familiar with the terms for those lines: trimeter, tetrameter, pentameter, hexameter.

Free verse is effectively examined in contrast with regular meter. Students learn that free verse employs cadence rather than the regular rhythm of uniform metrical feet. The poet gains greater freedom for a variety of rhythmical effects.

The most able students will understand the effect of timing in holding a word or sound longer because of its importance, because of the vowel length, or because of the sheer difficulty of enunciating consonant clusters. Rapid or slow rhythm is a result.

Questions:

In what way does the rhythm harmonize with the subject in these lines?

"I sprang to the stirrup, and Joris, and he;
I gallop'd, Dirck gallop'd, we gallop'd all three."

Where has Pope altered the rhythm in the following lines? Is the more rapid rhythm in the last two lines a result of the use of fewer feet in the line—or sounds that can be uttered more swiftly? (Latter is answer.)

"When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow;
Not so, when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main."

RHYME

Teaching suggestions:

At lower levels familiarize pupils with *end rhyme,* the recurrence of a similar or identical sound in the accented syllable of the last word in two or more lines.

At higher levels call attention to *internal rhyme* within a line, as in "Once upon a midnight dreary, while I pondered weak and weary."

Upper level students learn that rhyme provides more than a sensuous gratification; that recurring rhymes at regular intervals serve to emphasize the meter of the stanza and to unify and distinguish divisions of the poem—as the rhyme scheme develops and changes from stanza to stanza.

After pupils gain familiarity with rhyme, they may be asked to identify the sounds that are repeated and to designate the rhyme scheme by letters. This has value when students are about to write their own poems.

"The ocean eagle soared a
From his nest by the white wave's foam, b
And the rocking pines of the forest roared— a
This was their welcome home!" b

Compare assonance with rhyme. Teach that assonance is the resemblance or similarity of sounds between vowels followed by different consonants in stressed syllables. *Ring* and *sing* are rhymes, but *wake* and *hate* are examples of assonance.

BLANK VERSE

Teaching suggestions:

At upper levels students gain familiarity with unrhymed iambic pentameter in the works of Shakespeare, as well as other poets.

Those students more sensitively attuned to poetry may learn that lack of rhyme—in Shakespeare's work, for example—is offset by greater freedom to shift the caesura (or pause within the line) in successive lines, to use the run-on line, and to adapt the speech of characters to the dramatic situation. Where rhyme is used, less freedom of those kinds is open to the poet.

Questions:

Robert Frost's "Birches": What is the effect of the absence of rhyme and the carrying over of sense and grammatical structure from one line to the next? Elicit: free flow of rhythm, naturalness of quality as if the poet were carrying on a conversation with us, and so on.

STANZA FORM

Teaching suggestions:

Younger pupils learn that the divisions of a poem into lines are called stanzas.

Older students are helped to see how stanza form is related to the overall pattern and meaning of a poem. For example, comparison of the Shakespearean sonnet and the Petrarchan sonnet will reveal more than differences in rhyme scheme. The Shakespearean sonnet lends itself to an epigrammatic close in the final couplet, whereas the Petrarchan often raises a question or problem in the first eight lines, and then answers the question or resolves the problem in the last six lines.

REPETITION

Teaching suggestion:

Pupils at all levels can be led to appreciation of the repetition of a phrase, a line, or a group of verses at intervals as an oral adjunct in creation of tone color. One device is to have the class join in choral reading of the refrain when the teacher is reading a poem.

Questions:

Poe's poem "The Raven" illustrates the use of the *refrain.* How is the line "Quoth the raven, 'Nevermore' " related to the total meaning of the poem? How does its recurrence at the ends of various stanzas enhance the effect of the poem?

Old ballads use *incremental repetition,* repeating the structure of a previous stanza with a variation that adds something to the story. What structures are repeated in "Lord Randal"? In Burns' "John Anderson, My Jo"?

Repetend is the partial repetition of a word, phrase, or clause, recurring irregularly. How is it shown in Poe's "Ulalume"?

"The skies they were ashen and sober
The leaves they were crisped and sere—
The leaves they were withering and sere. . ."

IMAGERY

Teaching suggestion:

The sense impressions of sight, sound, taste, smell, and touch are vicariously created by poetic images. Directive questions sharpen students' sensitivity.

Questions:

For lower levels, with a poem such as Louise Owen's "Shadow": What are the picture words in the poem? What do they help us to see? Why has the poet used them?

For upper levels, with a poem such as Dylan Thomas' "Do Not Go Gentle into That Good Night": What is the central image? Through what concrete details does the poet create the image? Why is the central image appropriate?

For specific lines in Keats' "The Eve of St. Agnes": To what senses do the subordinate images appeal? How are they related to each other and to the poem?

"Saint Agnes Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limped trembling through the frozen grass,
And silent was the flock in wooly fold."

MOOD, TONE

Teaching suggestions:

How the poet conveys a mood by auditory effects, imagery, figurative language, or symbolism needs study.

A distinction between tone and mood is drawn by making clear that the mood is the dominant emotion expressed (sorrow, happiness, rage) whereas tone is the poet's attitude toward his subject (philosophical, approving, condemning, humorous, ironic). Tone and mood may be the same or may differ, as pupils can be led to see in James

Stephens' "Righteous Anger," in which the narrator expresses a mood of indignation but the poet conveys a tone of amusement.

SYMBOL, MYTH, ALLEGORY

Teaching suggestion:

Symbolism is the vision that the poet opens for the reader beyond the surface reality or the particular experience presented in the work. Mature students with advanced reading skills will respond to the symbolism of the soul militant against worldly experience in Blake's "The Tiger," the myth-making power of Shelley's "Ozymandias," and the allegory of the path to truth in Stephen Crane's "The Wayfarer."

Questions:

What are the symbols in the poem which we are studying? What does each represent? How well can one appreciate this poem if he does not recognize its symbolism?

This poem involves three levels: surface meaning, underlying symbolism of specific elements, and symbolism of the whole. What lines supply clues to each level?

SUBJECT, THEME

Teaching suggestions:

The subject matter of poetry is covered in the discussion of humanistic elements in another chapter. Content and form, however, cannot be separated. One aspect of content is treated when pupils study the relationship of meaning to form. At the most elementary level pupils can comprehend this relationship in reading William Burford's "A Christmas Tree," the lines of which take the shape of the tree. On a higher plane students will grasp the organization of John Masefield's "Cargoes," in which each stanza describes a ship of a different era: the first line naming the ship, the second line describing its movement, the last three lines detailing the cargo. The entire poem contrasts the beauties and luxuries of cargoes for the aristocratic few in past times as against the practical benefits of the cargoes for the democratic masses in the present.

Good poetry tends to state a theme indirectly. Students should be encouraged to state their views on what they think is the poet's vision of life as embodied in his theme—and then to evaluate it. Lines suggesting the theme should be pinpointed.

Nonfiction

CHARACTERISTICS OF BIOGRAPHY AND AUTOBIOGRAPHY

Questions for an autobiography:

To what extent is the writer justified in believing that his life is worthy of a reader's consideration?

In telling about his own life, what advantages does the writer of an autobiography have over the author of a biography? Disadvantages?

How well does this writer handle the problem of immodesty in making himself the hero of the story? In what light does he reveal himself?

What are the *special* problems the autobiographer faces? How has this writer overcome them? How has he been overcome by them?

Questions for a biography:

What factors might have influenced the biographer to choose this person as his subject? How will that influence his presentation of the facts?

To what extent is the writer an unrestrained hero-worshipper, a debunker, or a balanced analyst of the facts? Why is the writing of an accurate and authentic biography a difficult task? (See related items under "Type of Approach.")

TYPE OF APPROACH AND RELATED PURPOSE

Teaching suggestion:

Ability to recognize different approaches is promoted as pupils read and study biographies. (The fictional biography is placed in a separate category, classified as a novel or as fiction rather than as biography.) The factual biography may be one of such types as these: scholarly, adulatory, vindictive, confessional, campaign, children's, *New Yorker* profile, portrait, or poetically evocative.

Questions:

What evidence on the printed page reveals how scholarly the author has been in doing his research?

What tone or attitude toward the subject is revealed by the writer? What type of incident prevails? What type of information is presented throughout? Find at least ten descriptive phrases revealing the writer's attitude toward his subject.

What does the biographer hope to accomplish through his biography? Is he attempting to reestablish the worth of a discredited figure, to teach a lesson, to reevoke a life worth remembering, to win an election for the subject, to defeat a candidate, to celebrate a historical period as incarnated in the life of the subject? How has the author's purpose influenced his type of approach?

Other activity:

Inviting pupils to write their own autobiographies in a manner and for a purpose indicated above sharpens their sensitivities to this aspect of the writing craft. A student may, for example, write his autobiography as if he were paving the way for his election campaign. Or he might prepare an autobiographical sketch of the type sometimes required by college admissions offices. Here he would be concerned with relevant and irrelevant details, brevity, accuracy, and the like.

POINT OF VIEW IN BIOGRAPHY

Questions:

From which vantage point is the subject viewed—that of the friend and companion, the business or political associate, the omniscient author, or some other?

How are the depicted qualities and experiences affected by the point of view? What details of the subject's life can or cannot be presented from this point of view?

SOURCES AND AUTHENTICITY

Teaching suggestion:

Critical response to the reading of biography is dependent on the reader's awareness of the degree of care exercised by the writer in exploring and utilizing all avenues of information: acquaintances, relatives, letters, diaries, records, recordings, live interviews, historical accounts, and the like.

Questions:

What sources has the author tapped for information? How reliable are they? How much depends on personal assumption or bias despite documentation?

What documents have been reproduced to illuminate the activities of the subject? What light do they shed?

What reactions of others in the subject's own time and field have been used to provide a view of the subject? How partial or impartial are they?

What type of bibliography, if any, is provided for the reader? How valuable is it?

What is meant by authenticity? What features of this biography support or deny its authenticity?

To what extent can there be a difference between *truth* and *recorded fact?* Why must we not categorically accept ponderous documentation as a proof of authenticity? To what extent does this biography seem *true?*

THE BIOGRAPHER'S STYLE

Teaching suggestions:

The possibilities for study of the biographer's style are as varied as the writers in the field. The author's use of language is one obvious element. Another feature that deserves study is the depth of the portrayal of the subject. For this a useful device is to present for comparison several busts or photographs of busts: Jacob Epstein's Einstein, a Houdon bust of Voltaire, an ancient statue of Athena. The style that conveys the inner essence as opposed to the one that reveals only the surface is demonstrated, and the analogy between sculptor and biographer is drawn.

Questions:

To what extent has the author made his presentation either a depth study or a superficial narrative?

How effectively has the writer used detail to create an atmosphere or a milieu for his subject?

How successfully has the author used anecdote, action, or dialogue to illuminate the subject?

How heavy or light is the author's touch in using documentation?

What effect do the personality and the role of the subject have upon the biographer's style—as in the subject's being a military hero, a sports figure, a political personality, or a religious leader? Why would you expect a biography of Martin Luther King to be different from one about Mickey Mantle or Eleanor Roosevelt? In what ways would such biographies differ? How would they be similar?

How may we evaluate the language used by the biographer? Colorful and vivid? Chatty and informal? Learned? Abstract? Find examples.

How is the author's style affected by his sentence length? Sentence variety?

How does the author's personality show through in his style?

How would you compare the style of this work with that of another biography read previously?

The Essay

THE DESCRIPTIVE ESSAY

Teaching suggestion:

The *descriptive essay,* dealing with nature, animals, or things, may be introduced in the lower grades of the intermediate schools. Study is given to what the author sees, thinks, and interprets.

Questions:

What season of the year is the author describing? How do you know it is winter? Summer? What is the author's feeling about this season? Find examples to prove your answer.

THE STORY ESSAY

Teaching suggestion:

The *story essay* is appropriate for introduction at any level according to its subject matter and treatment. The underlying significance of the incidents needs attention.

Questions:

Why is this essay also included in the short story text? How is it like a story? How different from a story? What is the *real* significance of the title?

THE CHARACTER SKETCH

Teaching suggestion:

The *character sketch* may be introduced in the upper grades of the intermediate schools. The portrait is examined not merely for the subject's physical appearance, but for his characteristics of personality and spirit.

Questions:

Is this a true picture of a teen-age girl? Which picture is more true-to-life, the one of the young girl or the one of the old woman? Why? What details make the one more believable than the other?

THE PERSONAL ESSAY

Teaching suggestion:

In the *personal essay* the author's sense of humor, way of thinking, likes and dislikes are brought into focus.

Questions:

What is the author's favorite food? How do you know? Find examples of the author's sense of humor. Read them. *Why* are they humorous?

CRITICAL, REFLECTIVE, AND EDITORIAL ESSAYS

Teaching suggestion:

Critical, reflective, and *editorial essays* are worthy of study during the upper high school years for the issues, attitudes, judgments, and philosophy presented.

Questions:

What is the reviewer's feeling about the worth of this book? How does this reviewer feel about musical plays? Does his feeling show in his review of the play? What is this editor's opinion of the draft? Space exploration? Total war as a concept? The idea of absolute isolation? What is this author's view of death?

PURPOSE AND THEME OF THE ESSAY

Teaching suggestions:

Editors of adult magazines have experienced their readers' misunderstanding of satirical articles and humorous spoofs, evidenced by indignant letters of denunciation from readers whose views actually coincided with those of the authors and the editorial board. Students' sensitivities to essayists' purposes need to be sharpened.

Particularly for informal essays younger readers need guidance if they are to recognize that the author has a "point" or theme. See questions below.

Questions:

The author of this humorous essay is poking fun at a common fault. What would he say if he were presenting his thought in a more sober style?

What is the author's real purpose in this essay? What is the truth in his jest? The meaning in his parable? The reverse thought intended in his satire?

What central message does the author want to convey to the reader?

POINT OF VIEW IN THE ESSAY

Questions:

How are you affected by the writer's use of the first person in this essay?

Who speaks for the author in this article? Why does an author use a persona—a character—as his mouthpiece? Which imposes more restraint on an author, the use of the first person or of a persona as his spokesman?

THE ESSAYIST'S STYLE

Questions:

How did the writer organize his ideas? What are the subtopics in order of their treatment? Why is this organization effective? What other organizational treatment might have been effective?

What is the author's tone in treating his subject?

How would you characterize the writer's style? Informal? Formal? Vivid? Colorful? Simple? Ornate? Breezy? Journalistic? Find examples supporting your answer.

What effect of the author's style is created by the kinds of words he uses? The length of his sentences? Their variety? Their complexity?

What writing devices does the author use that especially appeal to you?

CHAPTER VI

Long-Term Patterns for Literature Teaching

To avoid fragmenting the study of English, teachers plan units using literature as a core. The overall plan for developing skills requires unity and continuity. Illustrations follow.

A. THE ANTHOLOGY AS FRAMEWORK OF INSTRUCTION

A common pattern is that of simply following the anthology. The care which expert editors take in organizing the materials in a series of anthologies and the articulation which they provide in books for the various grades are invitations to busy English teachers to adopt the anthology and to follow its sequence.

Particularly at the fifth- and sixth-grade levels teachers may use anthologies having literary merit instead of basal readers primarily intended to exercise reading skills. This is a means to upgrading of the literature curriculum for pupils on or above level in reading competence. The brief selections in an anthology serve to whet the appetite for later study of longer works on a more sustained basis.

The disadvantages of the anthology, however, are apparent in its tendency to expose students to relatively brief selections, which on occasion are only fragments or excerpts of longer works. Although the anthology is bulky, it sometimes fails to provide a wide enough range of reading in the light of individual differences of the pupil population. A related problem—minor but practical—is the cumbersome nature of these books for daily transportation; yet pupils should always have the text ready in class for study of key passages during the literature lesson and should be expected to take the book home for assigned out-of-class reading.

Despite the fact that anthologies are already organized according to a topical arrangement—or sometimes a chronological one in the books for the upper high school years—the teacher will be wise to make his own selection and arrangement. The basic consideration is the interests and needs of each class.

As has been mentioned in earlier chapters, the first selections chosen for study should meet these criteria: strong appeal for the intended class, reading difficulty within range of the comprehension of all the pupils, and provocative and meaningful content. Later, study may be devoted to other selections on the same theme with heavier vocabulary burden and greater subtleties of style and thought.

Within the limited range of the anthology, provision for individual differences is effected by occasionally assigning different selections to various groups in the class.

The need to bring students into contact with longer works—the full-length novel, the Shakespearean play—is met in these ways:

— If the anthology contains a single work of impressive depth and fairly extended length, it of course receives the many-faceted treatment that is appropriate.

— If the anthology is based on a chronological arrangement, it may well serve as the background text for the unit while frequent excursions are made into the study of book-length works representative of given periods.

— If the anthology is based on a topical arrangement, class sets of longer works on one or more of the selected themes may be introduced. Paperbacks are often available for this purpose.

In any approach to using an anthology as a framework for instruction, supplementary reading on related topics will capitalize on the interests that are aroused and will give students the wider reading opportunities that are essential.

B. THE SINGLE-CLASSIC PATTERN

The term *classic,* as used here, refers to a work of recognized excellence and of lasting qualities. In this sense there are modern and older classics, as well as classics for children and for adults.

Any long work of literary merit—distinguished by substantial characterization, action, setting, theme—can be studied on its own terms:

What does this author have to communicate that pupils ought to understand, appreciate, enjoy?

What aspects of form and technique, of social and historical backgrounds, ought to be presented?

At appropriate levels, works as diverse as those listed below can be treated in accordance with this pattern:

Bambi	*The Good Earth*
The Incredible Journey	*David Copperfield*
A Midsummer Night's Dream	*Giants in the Earth*
The Ancient Mariner	*Hamlet*

PLAN FOR A UNIT

A plan for a unit to cover fifteen or more lessons and to involve related skills might include the following:

Motivation

- Through analogy drawn between our times or locales and those of the book under discussion
- Through discussion of previous acquaintance with the author and his works
- Through filmstrips or other audio-visual approaches to the historical or geographical setting of the book
- Through reading together the beginning of the book, with explication of its ideas to point ahead to the anticipated development
- Through discussion of a situation, a problem, or an issue within the students' range of experience and understanding, as a springboard to study of related matters in the literary work

Appreciation of the background of the book

- By studying the significant elements in depth
- By research and reports illuminating the setting and the social and historical backgrounds

Examination of narrative elements

- In study of the story line, plot, or sequence of events

- In noting examples of foreshadowing, allegory, symbolism, and the like

Analysis of characters

- As portrayed in direct commentary by the author
- As shown in the characters' own words, attitudes, deeds
- As revealed by other characters' words, attitudes, deeds

Appreciation of style

- In use of language
- In structure
- In projection of personal characteristics and attitudes

Reaction to themes

- By determining what central idea or ideas are implicit
- By analyzing how the theme is developed
- By appraising validity
- By comparing with similar themes in other literature

Reaction to outcomes

- In respect to the overall movement of the action and development of the characters
- In respect to the degree to which the ending is satisfying
- In respect to the logic of the solution and the degree to which the author's purpose is realized

Other elements are brought into the organizational structure when they are relevant: reading skills lessons, oral and written composition, multi-media approaches, research, or even visits to museums and historical sites.

As is true for shorter works, the book-length classic is successfully treated on occasion by the method of comparison or contrast with a similar work; for example, a modern novel with an earlier one on the same theme. The elements mentioned above provide the framework of study for both works.

The Pearl by John Steinbeck is treated in an illustrative unit of this kind in Chapter V.

C. THEMATIC ORGANIZATION

For pupils in the intermediate grades study of a group of selections may be structured on the basis of their relationship to a topic such as "Pets," "The Funny Side of Things," "Children Far Away," "Courage," or "Moving into Space." The topic serves as an umbrella for works of various types, and at this level the relationship of the selections is often broad rather than deep. Emphasis in teaching is mainly on the individual selection with less concern for the topic itself.

For more mature students the stress shifts to themes with greater depth, such as "Dictatorship," "Young People Face the World," "The American Man's Desire for Success." The selections are compared and contrasted, as well as examined individually; the various authors' points of view and methods of handling the theme are analyzed.

Thus, one proposed unit on "Dictatorship" calls for having students study the following:

Anne Frank, *The Diary of a Young Girl*
Randall Jarrell, "Losses"
Arthur Koestler, *Darkness at Noon*
William Shakespeare, *Julius Caesar*
William Shirer, *The Rise and Fall of the Third Reich.*

Among the advantages of this type of organization is the fact that, from the start, the unit can be related to aspects of the student's own experiences. Sometimes the pupils themselves initiate the topic or theme, but even when it is preselected by the teacher, it is chosen in response to class needs and interests.

Individualization is readily promoted in the thematic type of organization. A successful three-phase approach starts with a core of materials presented to the entire class; next the teacher plans for the reading of different literary works by groups within the class; finally, students explore the topic or theme by reading individually selected or assigned books.

The major disadvantage of the thematic organization lies in the tendency to establish a tenuous relationship, distorting an author's communication to make it fit the theme; for example, having begun with the theme of "Man Against His Environment," the class must not be drawn into taking up Poe's "Bells" as an argument for anti-noise legislation. Especially when a broad theme is set up for an entire year, there is likelihood of such distortion and of boredom through overexposure to the topic.

PRACTICES IN USING THE THEMATIC ORGANIZATION

Successful practices in teaching literature under the thematic organization are these:

- The designation of a number of shorter units rather than of a single year-long unit on a broad theme
- Selection of an appropriate theme for each unit, one that lends itself to class needs and interests, as well as to textual resources
- Organization of reading, writing, speaking, and listening activities around the core of the unit; allocation of necessary, unrelated material to lessons in interludes between units
- Inclusion of works read in common and works read on an individual basis; preparation of thematically oriented booklists
- Preparation of a written outline of the unit with divisions such as the following:

Introduction to the Unit: General scope or overview

Proposed Objectives: Spelling out of specific goals or outcomes

Introductory Activities: Discussions, reports, exhibits, displays, films, filmstrips, trips, recordings

Developmental Activities

Topics for Discussion

Teaching Aids: Annotated booklists, audio-visual materials

Summary Activities: Panel discussions, dramatizations, and the like

Evaluation

Tests on ideas, facts, and skills required
Changes in attitudes and appreciations
Evidences of capacities for critical thinking

TOPICS AND THEMES

FOR INTERMEDIATE SCHOOLS AND JUNIOR HIGH SCHOOLS

- Stories of Long Ago
- Heroes of Other Times
- Children of Other Lands
- The Humorous Side of Life
- Adventure Near and Far
- Making the Most of Oneself
- Our Animal Friends
- Having Fun
- Interesting People
- The New Me
- Sports and Hobbies
- Man Against Nature
- Western Days
- Growing Pains
- Fantasy
- The World of Work
- People Are Different and Alike
- We Love a Mystery
- Put Yourself in Your Neighbor's Place

FOR HIGH SCHOOLS

- Frontiers of Courage
- Characters Worth Remembering
- Fun on Your Own
- Man Explores Space
- Overcoming Handicaps
- Justice
- The Sea Around Us
- Pioneer Days
- Empire Builders
- Songs Without Music
- Families
- The American Dream
- The American Scene
- Jet Age
- The Many Peoples of Our Nation
- I Hear America Singing
- America's Destiny
- Search for Self
- The Nature of Tragedy
- The Nature of Comedy
- Design for Living
- Life Values
- Aspects of Love
- War and Peace

D. ORGANIZATION BY TYPE OR GENRE

This type of organization is based on the selection of material according to type or genre: novel, short story, poetry, drama, biography, essay. Each unit of class study is limited to literary works in a single genre. Illustrative material on this kind of teaching may be found in most methods texts. Additional sources are publishers' manuals and the *Education Index,* which lists articles on the teaching of specific literary works.

Among obvious advantages are the ease of organization and administration. Textbooks for this approach are readily available. If a teacher or a department seeks to go beyond or to supplement the textbook, a collection of works related only in genre is easier to compile or secure than a body of literature linked by some logical, psychological, or philosophical relationship. The teacher's planning is also expedited since the context in which the book is to be taught is clearly manifest; works may be taught within their own frame of reference and without the necessity for relating them to a larger context.

The opportunity which this pattern provides for study of the craft and aesthetic elements of the genre can be either an asset or a liability. When, for example, a collection of poems is the basis of the literature work, the teacher can build from day to day as new examples of the art of poetry are examined. This, however, may ultimately lead to overemphasis on technique: to undue analysis and enumeration of figures of speech in teaching poetry, to preoccupation with classification by type in taking up the short story and the essay, or to overmeticulous diagramming of the plot in dealing with the drama. All of the latter merit treatment, but in proper balance with study of the author's content. *How* the author communicates must not overbalance study of *what* he says.

CONSIDERATIONS IN TEACHING LITERARY TYPES

To be most effective, the pattern of teaching literature according to type or genre will take into account these considerations:

— Variety is to be provided during the year, often by limiting study of one type to no more than one third of a term at a time. As many types as possible are covered during the school year.

— Where rotation of textbooks is practiced, the department chairman prepares an individual schedule for presentation to each teacher at the beginning of the term. This schedule indicates the dates for receiving and returning each book to be taught, the number of copies available, and the classes for which each textbook is intended. If the term is divided equally into thirds, every department member can teach three textbooks to his classes. By beginning the teaching of the text early in the third, the teacher can assure its completion before the date set for its return to the bookroom or its transfer to another teacher. Under the rotation plan three or four hundred copies of a title will suffice for a student population of nine hundred in a grade, allowing each pupil to read three literature texts per term. (Rotation of books is, of course, not restricted to this type of text.)

— Classroom study of each work aims first at comprehension of this particular novel, this play, this poem. Subsequent development aims at enhancing the appreciation and enjoyment of the work through study of how this author and all authors convey their ideas.

E. THE SINGLE-AUTHOR PATTERN

Much the same treatment as in dealing with the single classic may be employed in guiding the study of an individual author. (See the second section of this chapter for details of the single-classic organization.)

The single-author pattern helps pupils get to know writers. If the school offers in the upper grades a chronological survey course in literature, the earlier study of a single author provides preparation.

Conversely, this pattern is poorly suited to the needs of students who have made less-than-average advancement in reading skills and literary appreciation. For such boys and girls this type of organization is unduly academic.

Authors whose works lend themselves to this approach include:

Willa Cather
Charles Dickens
Thomas Hardy
John Hersey
Langston Hughes
Sinclair Lewis
Jack London
William Shakespeare
George Bernard Shaw
John Steinbeck
Mark Twain

Where the single-author pattern can be used appropriately, effective procedures are these:

— Begin with study in depth of one of the author's most teachable works, using a pattern similar to that for teaching the single classic.

— After the initial book or selection has been studied, introduce others of the author's works to illuminate either different aspects of his writing or changing characteristics over the years. For an author such as Dickens, the additional works may be more of his novels; for Shakespeare, the range may include not only more of his plays, but some of his poems.

— Use critical and biographical studies to round out the unit.

F. CHRONOLOGICAL ORGANIZATION

Chronological organization of literature, often used in college survey courses, is sometimes employed at the high school level with superior or advanced students. Textbook writers have incorporated this approach in some anthologies, but the teacher or the department may base a course on individual works, making a local compilation or listing of the required selections and books. Separate courses in American literature and in British literature are customarily established.

When the chronological organization is the basis of an honors or elective course in the upper years, it can have considerable merit. Advanced students are ready to acquire some sense of the position of each literary giant in the total stream of literature, as well as a perspective on his relationship to his contemporaries and his times.

The drawback in this approach is the danger of teaching the history of literature rather than the literature itself. This organizational pattern has been less favored because of the conviction held by many teachers that most students need to know literature rather than literary history. If both goals can be attained for highly capable students, that is desirable; but since priorities must be allocated, the chronological approach is given a low ranking for the majority of students.

With those students for whom the chronological approach is valid, the following procedures are effective:

— Study in depth of specific works as illustrations of significant characteristics of the period.

— Special care in avoiding undue emphasis on the unimportant authors of the relatively barren literary eras; corresponding care in giving attention to the many major authors of the more fruitful periods.

— Starting with the twentieth century and then going back to early times and moving up through literary history in order to meet the problem that the earlier periods are more difficult and less interesting.

G. INTERDISCIPLINARY ORGANIZATION

Interdisciplinary organization has appeal to those who feel that various disciplines can be mutually reinforcing, that a core of learning can be much more substantial with joint contributions from such fields as writing, painting, and music; or from literature and history; or from drama, dance, and sculpture. It has been suggested, too, that literature can provide a rapprochement between the sciences and the humanities.

Schools often program students for courses in American literature and American history. A simple form of interdisciplinary organization would enable planning so that each enriches the other. For example, the topic "The American Man's Desire for Success" can be correlated with treatment of certain aspects of American history. Selections that have been suggested for use in the literature phase include:

The Autobiography of Benjamin Franklin
The Rise of Silas Lapham by William Dean Howells
An American Tragedy by Theodore Dreiser
The Great Gatsby by F. Scott Fitzgerald
All My Sons by Arthur Miller

In this view, knowledge of concepts, events, and people of many periods of history is indispensable to the study of the literature of those times. On the other hand, reading of the correlated literature humanizes the social studies and enables students to project themselves into the historical and social circumstances and backgrounds. The potentialities are readily apparent in interdisciplinary study of history and world literature for specific periods and movements:

Biblical Times
Greece and Rome
Elizabethan England
The Industrial Revolution
Prerevolutionary Russia
The Non-Western World of the Twentieth Century

Other natural alliances besides that of history and literature will occur to creative teachers and departments. One proposal (by Sandra Bertman, in *Journal of Education,* December, 1965) recommends a unit on the principle of contrast and its workings in our lives. The aim is to analyze how the artist—writer, photographer, painter, architect—uses contrast.

SUBJECTS FOR A UNIT ON CONTRASTS

THE VISUAL ARTS

Advertisements, films, photographs; e.g., Steichen's *Family of Man*
Paintings; e.g., Whistler's "Arrangement in Grey and Black"
Buildings; e.g., Wright's Guggenheim Museum

LITERATURE: "Harbor" by Carl Sandburg
"Span of Life" by Robert Frost
"Happiness" by Guy de Maupassant

MUSIC: The sonata The rondo Movements of symphonies

SOCIETY: Customs Fashions Manners Styles Periods

Interrelated studies broaden insights. However, they make greater demands upon teachers, who need broader scholarship and more time for preparing lessons and materials.

In using the interdisciplinary approach, these will be helpful:

— A simple form of team teaching may be the basis. A teacher of English and a teacher of another subject are scheduled so that their programs coincide for two periods each day: one period for preparation and one period for teaching the two subject classes which are their joint responsibility. Various practical arrangements can be made; thus, one teacher may present the lessons to both classes meeting together in a large room for an entire week—while the other teacher makes the necessary preparation for the work of the ensuing week.

— Larger teams, involving colleagues in art, music, history, foreign language, science, and English language arts, may be the operating basis. The work of a term in several subject areas may be organized in parallel tracks so that the same topics are covered with mutually reinforcing effects; yet the classes need not meet together, and the teachers need not step outside their regular classrooms or their subject specialties. Other customary team-teaching formats also lend themselves to interdisciplinary instruction.

— Joint planning is the *sine qua non* if the work is to be carefully organized and sharply focused.

— The team-teaching procedures and methods suggested in Chapter II are operational in the interdisciplinary organization just as they function in team-teaching devoted solely to English language arts.

CHAPTER VII

The Role of the Library

A. OBJECTIVES OF THE SCHOOL LIBRARY PROGRAM

Provision of multi-media materials and equipment, supportive of the classroom curriculum and appropriate for individual differences, interests, and needs

Development of appreciation of man's cultural heritage by providing materials recording the contribution of all peoples through the ages, helping to awaken pride in the heritage of the individual's own group, and fostering appreciation of the contributions of other groups in society

Organizing the library collection for easy use and availability with a liberal circulation policy to encourage borrowing

Providing environment and materials that develop independent study habits and afford opportunities for uninterrupted, quiet reading of self-selected materials

Furnishing individual and group guidance for skill development and for lifelong satisfactions in reading; teaching skills for locating, selecting, organizing, and using information

Providing classroom collections of materials as needed

Furnishing bibliographic services to teachers and pupils

Serving teachers through professional materials and through library resources for enriched teaching

Stimulating pupils to build personal libraries and preparing for effective use of public libraries

B. THE LIBRARY PROGRAM IN THE INTERMEDIATE SCHOOL

THE LIBRARY AS AN EXTENSION OF THE CLASSROOM

Library instruction in the intermediate school is a concerted operation conducted by the language arts teacher, who best knows the curriculum and the pupils, and by the librarian, who best knows the materials and the classroom-related library activities and experiences. The organization of this operation is as follows:

The *teacher* and the *librarian* decide on—
—the kinds of information and materials to be used
—the skills to be taught or reviewed
—the activities offering the best learning experience to a particular class.

The *librarian* participates by—
—providing orientation to the library for language arts classes early in the term
—introducing or reviewing the basic library tools when the curriculum requires their use: the encyclopedia, the card catalogue, the information file, quotation books, biographical reference books, literary reference works, yearbooks, and others
—attending departmental meetings to keep informed of teaching developments and to keep teachers informed of library materials, activities, and acquisitions.

The *teacher* participates by—
—preparing the class for the library period
—observing and guiding pupils at work in the library
—following up and reinforcing library instruction with classroom teaching.

The *class* is given opportunities to—
—come to the library on two or three consecutive days to work on a project
—use the library as a laboratory, with both teacher and librarian working with individuals or small groups in supervised practice and research.

The *library* serves as reading center and laboratory where—
—attractive surroundings, rich in a variety of reading materials, stimulate the young person to read extensively

—free choice can be readily made among media and materials suited to individual needs and purposes

—time and opportunity are furnished for quiet reading, to establish it as a habit and a way of life

—in the new multi-subject libraries, one group may work with the teacher or as individuals in the Language Arts Reading Room, while another group receives instruction in the Social Studies or the Science Reading Room

—study carrels—in libraries so equipped—provide facilities for viewing filmstrips and films, for listening to recordings, for working with tapes, and for doing other research

—the central collection can be tapped for furnishing and refreshing classroom libraries.

THE LIBRARY AND READING DEVELOPMENT

All children should have the opportunity to read from the best of children's literature. The new *Basic List of Library Books for Intermediate Schools,* Board of Education of the City of New York, includes titles of books on the humanities and on the current scene. In addition, books on human relations and about minority groups will be important for all children so that they may have an understanding of each other. For those children who come from disadvantaged areas such books promote a sense of their own dignity and worth. Pupils should have an opportunity to choose for themselves from the rich stores available.

To establish lifetime reading habits requires a planned program of reading guidance and the encouragement of circulation for home reading. Within the library there will be book talks, storytelling, reading aloud, book discussions, displays, and exhibits. Book lists with lively annotations, book reviews by pupils in school publications, films, recordings, television programs and movies, dioramas, dramatizations, and assembly programs can all lead to books. In a book-conscious school there will be bulletin boards with displays of book jackets to tie in with seasonal interests and school activities, and to suggest the diversity of reading beyond the textbook that every subject offers.

The librarian working with a basic collection of 60 to 75 magazines can introduce pupils to the variety available and can plan lessons to develop discrimination in their use so that in a nation of magazine readers these youngsters will become knowledgeable and selective.

For the non-English-speaking pupils and retarded readers, the multisensory appeal of films, filmstrips, and recordings when used as introduction or supplement to books can extend reading experiences.

An experience as valuable for the gifted as for the slow learner is a lesson in browsing that leads to individual selection of a book. As a follow-up, an informal book discussion or "conversation" provides an opportunity to communicate ideas orally, to relate present and past reading, to discover interesting books, and to make comparisons among them. This sharing of book experiences is an excellent means for discovering attitudes, for developing values, and for personalizing the reading experience. Always the librarian's own enthusiasm for particular books is an important stimulus to the class.

C. THE LIBRARY PROGRAM IN THE HIGH SCHOOL

Much of what has been said above regarding the intermediate school applies to the high school library program as well, but the content of library instruction and the emphasis change.

THE HIGH SCHOOL LIBRARY AS A LEARNING LABORATORY

Having been launched in the intermediate school library to adventures in reading, information finding, and problem solving, pupils reaching the high schools are prepared to use resources in greater depth and to tackle more ambitious, scholarly, and adult projects.

High school pupils spend more time in the library on individual projects and on browsing and recreational reading during study periods or other time assigned for independent work. The librarian supplies much individual instruction in specific reference books or audio-visual materials—microfilm for magazine reference, recordings, tapes, and filmstrips—as pupils pursue their own interests, working at their own pace.

Special assignments and projects in the language arts, whether they be drama, poetry, the urban novel, or an investigation of background material call for laboratory periods of supervised research with the teacher and librarian guiding pupils as they work. The planning by teacher, librarian, and pupils for such periods involves reviewing reference tools, introducing more advanced books, learning to use the card catalogue in depth, developing techniques for note-taking, and teaching correct bibliographic form for reports. In the new multi-subject libraries, pupils will find the materials conveniently concentrated in one area. Individuals will go to the Language Arts Reading Room to work alone or will bring materials to the seminar rooms to work in groups, to view filmstrips, to hold discussions and engage in all the activities that make learning personal and meaningful.

LIBRARY MATERIALS IN GRADES 9 TO 12

The exploration into the book world and the individualization of reading continue into the high school years in greater depth and with more sophistication.

Book selection is geared not only to the less able reader, but to the college-bound as well. On all levels, pupils need to be prepared for adult reading. Books that link the adolescent world with the adult world are in great demand. By all the techniques of reading guidance—book talks, exhibits, film and television displays, booklists, book discussions, and individual recommendations—the librarian will stimulate the reading of key materials: the classics that have meaning for young people today and contemporary literature that introduces the important writers and ideas of our times.

In these grades greater attention is given to more subtle characterization and social forces as revealed in books. More emphasis is placed on how the author looks at life and people, on the values he examines, and on their pertinence to the developing ideals of the high school reader. The maturing pupil's taste and appreciation will be heightened through seeing literature as a craft and an aesthetic experience, in a rich selection of essays, poetry, drama, biography, and good fiction.

These are the years for discovering the more adult and literary periodicals, for examining book reviews in magazines and newspapers, and for using periodicals in general as a source for up-to-date, lively information about authors and writing.

Book clubs, a Great Books program, a student committee to review new books and to work on book displays are some of the ways to involve pupils in activities that make books a dynamic part of their school life.

By working with the English teacher to extend the reading world of each pupil, by providing the materials to deepen the individual's understanding of himself and of his world, and by individual guidance tailored to the pupil, the librarian serves the school's goal of developing each pupil's potential for a satisfying and responsible adult life.

CHAPTER VIII

Supplementary Reading

The principal purposes of a supplementary reading program are to develop positive lifetime habits and attitudes toward books and to provide the reading-skills practice essential for growth.

What we seek for our pupils has been well described by author Betty Smith. Her character, little Francie, on first reading a book "almost became ill with excitement. She wanted to shout it out. She could read! From that time on, the world was hers for the reading. . . . Books became her friends, and there was one for every mood."

A. RESOURCES AND PRACTICES

The teacher's role is to stimulate and to guide. Sustained teacher enthusiasm for books can be contagious. Making oneself a reservoir of information about reading materials for young people is desirable, and working with trained knowledgeable librarians is an aid in that direction.

Crucial to the success of the program is the matter of what books to encourage students to read. Being narrowly prescriptive tends to destroy enthusiasm; being able to unlock the available resources and to reveal the rich possibilities makes pupils eagerly receptive. Excellent aids are the annotated guides published by the National Council of Teachers of English and others, as well as the special lists cheerfully compiled by school librarians. (See lists specified in Chapter X.)

The sources of books are many: the class library, the school and public libraries, teen-age book clubs, paperback distributors, and commercial packaging of sets of miscellaneous trade books.

An individualized reading program is the natural outgrowth of these riches. In few other ways is it possible to satisfy individual needs, interests, and abilities so well. A caution must be urged, therefore, against the practice of invariably having all students in a class take the same book for supplementary reading. That practice is both valid and desirable on occasion since it is rewarding for pupil-pupil interaction in discussing books. If overdone, it can stand in the way of the student's learning to choose his own books and becoming habituated to browsing.

A wise policy is to give pupils, early in the term, an overview of the supplementary reading planned for the months ahead. The reading of a maximum number of books is the goal in a saturation program; one intermediate school reported that retarded readers, who had been highly motivated, averaged from four to eleven books in a term. Setting a minimum of a specified number of books, each to be read by a specific date, is a necessary requirement; awarding extra credit for books above the minimum number is a usually successful option. Prior approval of the students' choices has been a routine with many teachers so that pupils can be guided to interesting books on appropriate levels.

Supplementary reading may be correlated with the other literature work of the term by using library books on the same theme or of the same genre as the works being studied in common. Other kinds of correlation involve tying in the supplementary books with a theme on which pupils have been talking and writing—"Teen-Age Problems" or "Families"—or relating the supplementary program to other subject matter being studied, as in using the topic "The Westward Movement." On occasion, a change of pace may be necessary to prevent boredom with a topic long under study; then, forgoing any correlation, the teacher invites students to choose books freely without relation to topic, type, or subject matter.

Students should know sufficiently in advance what the culminating activity growing out of the reading will be. A stereotyped approach to book reporting will result in loss of incentive to read, in attempts to "beat the game," and in routinized or indifferent responses to what is between the covers of the book.

Activities designed to promote both a maximum interchange among students and the advertising of books that others will want to read are desirable. Suggestions appear in the following list.

B. ACTIVITIES RELATED TO SUPPLEMENTARY READING

Grades 5-6

ORAL PRESENTATIONS

Prepared reading of selected passages—short poem, dramatic part of a story, passage containing unusual information—with reasons for choosing this material

Illustrated talk using cartoons, charts, slides, magazine illustrations, or pupil-created paintings or drawings: on unusual or valuable informational material, or on unusual historical or geographic background to show its effect on characters

Telephone conversation with a friend, comparing a current book read with a similar one previously read: content, make-up and design; recounting humorous incidents, dramatic happenings; expressing diverse reactions to the same book

Proposed television presentation: the best incidents of a book; sketch of an admirable or despicable character; or a travelogue of another country—with reasons in all cases for inclusion and omission of scenes

Informal debate between two groups in the class as to whether a book should be purchased for the school library

Demonstration of how to do or make something as shown in the instructions of a hobby book

Panel discussion on the rightness or the wrongness of the actions of characters in a book

Imaginary bookstore where the pupil must attempt to sell the book to classmates

Imaginary conversation between the author and the reader to tell the former about reactions to the book, or to ask questions about characters or happenings—when two pupils have read the same book

Broadcasting a "Story Hour" of original narratives stimulated by stories read; a science fiction program from space, from the moon, or from some other planet telling of experience in getting there and what has been found there; family problems or school problems presented in books

Thematic talk: "The Characters I'd Want as Friends"; "The Characters I'd Like to Avoid"

"Gossip Party" in which two to four pupils discuss the chief problem or actions of the main character or characters, giving opinions or advice

For retarded readers: opinion of a character in fiction or *summary* of unusual or valuable information in nonfiction, supported by reading aloud the evidence of several sentences from the book

DRAMATIZATIONS

Pantomiming persons and events; playing charades

Role-playing of characters in fiction or of nonfiction personages

Puppets (hand puppets, paper-bag puppets, stick figures, shadow plays) used as a vehicle to facilitate dramatization of scenes

Impromptu improvisation based on a story

Dramatic monologue of an important character in fiction, or personage in nonfiction, to relate his part in one specific happening

Impersonating a television quizmaster to conduct a literary quiz with the class as participants

WRITING ACTIVITIES

—Provide an audience through display or through reading aloud.—

Advertisement or blurb with suitable illustrations

Reaction to a book or to the characters or plot, with illustrations

Listing interesting events of a story in sequential order

New ending or title supported by reasons for choice

Letter to pen pal, to friend, past teacher, or librarian about a highly recommended book

Reactions to a book in prose or poetry form for class bulletin board, class or school newspaper, class library file; wall newspaper reflecting a historical period with news articles on events and fashions, editorials, and the like

Original story patterned after a story read

Composition based on such titles as "If I Lived in . . ." or "The Character I'd Like to Invite to Dinner"

Sketch for a skit based on the best incident in the story

For retarded readers: copying several revealing passages, and in a sentence or two for each, explaining its significance

OTHER MEDIA

—Take care that these are not substitutes for reading and interpreting.—

Diorama, shadow box, cardboard stage: important scenes

Dolls dressed to represent favorite storybook characters

File of mounted and identified pictures to stimulate others to read each book illustrated

Scrapbook containing magazine pictures related to the subject matter of the book

Soap, clay, or wood-carved figures and graphic illustrations to provide an opportunity for children to identify the characters and tell something about each one

Collecting appropriate items suggested by informational materials and making suitable display holders for them

Making maps, charts, time lines, graphs to present information in a book to classmates

"Movies" or "TV" created by making a sequence of pictures illustrating a story and showing them through a slot in a carton or box

Illustrated book jacket or collage poster using various materials, such as pipe cleaners

Collective illustration of a scene in a book with each member of the class contributing; discussion of reasons for putting specific items in designated places

LARGE-GROUP ACTIVITIES

Tape recordings of stories read aloud; children's reactions to books; discussions about books for presentation to other classes

Class Book Fair or Grade Carnival of Books to "sell" books to classmates through creative materials

Skits for assembly programs to express reactions to specific books or to dramatize events and characters

Grades 7-8

ORAL PRESENTATIONS

Prepared reading of selected passages—significant description, unusual portrait or character study, appealing narrative or lyric poetry—with reasons for choosing this material

Interview of the book-reporter by another student, with the reporter enacting the role of a person in a work of fiction or nonfiction

Informal debate, panel, or round-table discussion of the issues in a book, reactions to a character's action, or the evolving sequence of the plot; panel of experts for discussion of a topic featured in a group of related nonfiction works

Playing "guidance counselor" to the class by delivering a talk based on reading; such topics as deciding on a career, getting along with the family, dating

Election campaign for a man or woman of the year, based on a biography

Mock trial of a character for wrongdoing against another character or against society

Talk by a producer to the Board of Directors of a television network on the benefits to the public derived from the presentation of a particular work; scenes or episodes for such presentation

For retarded readers: brief retelling of an exciting scene; discussion of the chief problem of the main character; summarizing and evaluating the two or three most significant parts of a book

DRAMATIZATIONS

Dramatic monologue of an important character in a moment of crisis

Enactment of an important scene involving several people

Role-playing of one of the book's characters in a moment of crisis; role-playing of several characters in an important scene to show their interaction

WRITING ACTIVITIES

—Provide an audience through display or through reading aloud.—

Letter to one of the persons in a book to ask for clarification, or to ask what happened to him after the ending of the book; from a reader giving advice to a character; from a character giving advice to pupils on some problem or life situation; to the author asking why he chose a particular ending, or why he introduced certain unpleasant characters; editor's letter to the author suggesting changes in plot, or alternate solutions, or decisions for a character to make

Invention of a one-day diary which might have been written by one of the characters in his moments of deepest crisis

Description of events set off in the school by the unexpected visit of one of the book's characters

Essay espousing or attacking the point of a nonfiction book or the decisions of characters in fiction

OTHER MEDIA

—Take care that these are not substitutes for reading and interpreting.—

Illustrated book jacket

Large sketches of characters with explanation of their relationship or their importance to the book

Large magazine pictures mounted and labeled to indicate the type of setting in the book or the types of problems of the characters

Construction of a theater of an important literary period

Map or detailed drawings of settings, furniture, or costumes of an exciting scene

Note: See other levels for activities for immature or unusually mature students.

Grades 9-12

ORAL PRESENTATIONS

Prepared reading of selected passages with evaluation of their worth from the aesthetic or humanistic standpoint

Round-table discussion under a student chairman (part of period used the day before the report for conferences of student groups on questions for discussion)

Mock television broadcast in which the student must interest the audience by telling only one incident or anecdote from his book—comic, tragic, suspenseful, or otherwise possessed of human interest; master of ceremonies useful in unifying the presentation

"This Is Your Life" program for biographies

"See It Now" radio or television program to describe a crucial scene from a book with interviews of some characters and imaginary bystanders

"Person to Person" format for interview of a character in a book or of the subject of a biography

"Author Meets the Critics" program in which the author of a book defends it against several critics who question him specifically

about his characters; master of ceremonies for introductions and start of session

Sales talk on the book, focusing on the book's good points; previous preparatory instruction on how to persuade others

Presenting a book to a publishing book club (enacted by the class) from the standpoint of whether the book should be published or offered to the book club membership; preparation necessary to set up criteria for selection; follow-up after each speaker to allow questions from committee members

Trial of a major character with a defendant, prosecuting attorney, defense attorney, and witnesses, and with the class acting as the jury; preferable charge: acting unethically, unfairly, or even unwisely, not illegally

Quiz program to be used when the class has read only one book or when several groups have each read a single book; questions directed to two teams, each composed of half the class or group, by a quizmaster; questions, three or more, from each team member

Proposed Broadway or Off-Broadway production discussed by a "playwright" and a "producer"; discussion of changes needed for play

Outline of a television or motion-picture version of a work with inclusion of major scenes, sets, casting, and other aspects; adaptation for less sophisticated students: "How I would dramatize this book if I were a TV or motion-picture producer"; criticism by class: Why will or won't this be a four-star production? What features will appeal most to the audience? Least?

Counseling by experts, who may be social workers, psychologists, or family counselors (not all of whom need to have read the book) to help a character solve his crucial problems; counseling followed by the pupil's stepping out of his role to tell whether the suggested solutions were applied in the book or could have been applied

Dinner Meeting of the Social Welfare Club after reading of individually selected biographies: introduction by a speaker (who has read the book) presenting a new member (subject of the biography) and informing the others about what the new member has done and why he is an asset to the club

Ceremonies for Recognition Day consisting of a presentation speech awarding a medal to an individual (subject of a biography)

Movie trailer or preview of coming attraction through the use of original sketches or newspaper or magazine photographs to show scenes of significant moment; pictures or illustrations presented in organized sequence with a commentary on the action or characterization

Conversation about the same book or an interchange between two pupils about significant items in different books; curiosity expressed about the content of the other pupil's book

DRAMATIZATIONS

Scene in fashion of a rehearsal using scripts, presented by a committee of pupils

Monologue in which the speaker assumes the role of a book character—describing his personality, likes, dislikes, strengths, weaknesses, and enough of the typical situations in which he finds himself to make others want to read the entire story

Facing-the-problem monologue in which the pupil talks aloud as a major character imparting his thoughts about the critical situation or problem he is facing at the high point of the story; suitable also for a dialogue for two important characters

WRITING ACTIVITIES

—Provide an audience through display or through reading aloud.—

Paper written by a man of the future about a book found in a time capsule or in the ruins of a city on the planet Earth, to indicate to contemporaries what is revealed about life of the earlier time (time of the book read)

Diary of a major character, to include at least three crucial days, dealt with as if they were being summarized in the diary

Brief sketch of each important character: his personality, his relationship to others in the narrative, his part in the events of the story

Review modeled on a newspaper review, with the reviewer pretending that the book has just been published

Written analysis from a specific standpoint: A greater understanding of the problems people have to face and solve has come to me from the book . . . by. . . . Like people in life, the characters in a book sometimes make us proud and sometimes make us ashamed of the human race. . . .

Applying a quotation from a well-known work (not the book being discussed) for purposes of proving or disproving it on evidence from the book reported on

Scholarly critical paper: research on what critics and authorities think of the author, combined with the views of the student, after reading several works by the author

Outline or scenario version of the book

Student-created epilogue, calling for an understanding of the work as a whole

Letter written in the role of a book character—with suitable style: sent at a crucial moment in the action; suitable to any book situation as chosen by the student; composed as an epilogue

OTHER MEDIA

—Take care that these are not substitutes for reading and interpreting.—

Book jacket with advertising blurb

Mural, map, series of scenes from the story, pictures of characters

Diorama or three-dimensional model: setting, theater, artifact

Original musical composition related to subject matter of a book or setting the author's words to music

Musical performance: songs from Shakespeare and the like

C. FOCAL QUESTIONS FOR SUPPLEMENTARY-READING ACTIVITIES*

ABOUT PEOPLE

A person's character is revealed by the way in which he deals with a crisis, a problem, an obstacle, or a handicap. What instances of this kind did you note?

The good or evil in a person's life sometimes grows out of the strengths or weaknesses, the virtues or defects, in his character. How is this true of a character in your book?

Is any character changed by his experiences? How does he improve or deteriorate? How do the characters' relationships to each other affect them?

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* See also questions on the English Regents Examinations.

About the Plot

If you were to rate the interest-level of a plot with one to four stars, how would you rate the plot of your book? Assume that the highest rating is four stars. Give the reason for your rating.

A nonfiction work may be stranger than fiction; a play, novel, or short story presenting imaginary events may be more realistic than events happening here and now. Show how either statement applies to the action of your book.

Evaluate a work of fiction using these criteria:
How well do the parts fit together?
What is out of step?
How fitting is the ending?

About the Period

How does the time or period of the happenings in the book compare with our own?

Which well-known historical events or personalities help to fix this period in our minds?

How were the people in the book shaped by the particular times in which they lived?

How do the patterns of living in the book's times differ from our own? How are they like ours?

About Locales

How do the locales in the book play a part—either by their effect on the characters or their effect on the action?

What regional customs are especially striking?

What were the routes or itineraries of any long journeys? What were the methods of transportation utilized? How did the route, itinerary, or transportation affect the plot or the characters?

What details of language, dress, money, or products especially interested you? Why?

About Factual Information

What information in the book is particularly helpful in guiding young people in pursuing a career?

What specific nuggets of knowledge were of benefit to the reader?

ABOUT IDEAS

In what way does this book give the reader any special understanding of how people think and act? Are factors like ambition, greed, hate, love, or the will to serve others seen as influencing people?

What makes you approve or disapprove of people's behavior and of their attitudes toward life as seen in this book?

How does the book deal with questions of right and wrong? Is any light thrown on moral, ethical, or spiritual problems? Do you agree with the stand taken in the book?

How do environment, luck, and other forces make themselves felt in the shaping of the life depicted in the book you read?

What larger understanding of the world—geographic, scientific, political, historical—can grow out of this work?

What new ideas or what clarification of your old ideas came to you from reading this book?

ABOUT THE AUTHOR AND HIS STYLE

What facts in the author's life lead to a better appreciation of his work?

Specifically, what characteristics of the author's style do or do not appeal to you? What, if anything, is distinctive about the author's style?

ABOUT EVALUATION

What is the major appeal of the book? What is the major lack?

Which features receive your strong approval or disapproval? Reasons?

To what kind of person would you recommend the book? Why?

Fiction: Why would you consider it either a realistic portrayal of life or a romantic tale about happenings and people unlike those in real life?

What larger understandings of the world can grow out of this work?

CHAPTER IX

Integration of Mass Media and Literature

Seeing a television production of a play already studied in the class textbook is an obvious instance of the mutual reinforcement supplied by the book and the broadcast medium. The learning experiences of all the mass media are close to those in our literature texts, and the study of these media properly takes place in the literature course, both in separate units and as an integral part of units on specific textbooks.

A. THE NEWSPAPER

Objectives for Pupils

Developing the habit of daily reading of a good newspaper

Gaining familiarity with composition and features of a newspaper

Acquiring skill in critical evaluation of newspaper materials

Learning the difference between fact and opinion as presented in the newspaper

Becoming cognizant of the essential activities and services involved in gathering and publishing the news

The Newspaper, Content for Grades 5 - 6

Mastering the skills of scanning and skimming for major points and supporting details, using headlines as keys to content

Adapting reading speed to type of material read

Locating items for specific reading purposes; using the index as a guide

Comparing kinds of news coverage on the front pages of different newspapers

Analyzing the placement of important items and lesser ones

THE NEWSPAPER, CONTENT FOR GRADES 7 - 8

Studying the parts of a newspaper and the nature of their appeal:

Television and radio
Specialty sections (advice, fashions, recipes)
Crossword puzzles
Comic strips
News stories
Feature stories
Sports news
Financial news
Editorials
Reviews
Columns
Cartoons
Photography
Weather section
Advertising

Evaluating services of a newspaper:

Information: adequate, accurate, complete, interesting, balanced
Entertainment: features that amuse or stimulate
Editorials: impartial or partial, narrow or representative
Columns: writers' background, scholarship, experience, sincerity
Reader service: helpfulness to reader as citizen, worker, family head, homemaker, enjoyer of leisure

Conducting a panel discussion on the picture of the world (city, nation) given by one edition of a particular newspaper if it were sent to a foreign country or another planet

Visiting a newspaper plant

Interviewing a staff member of a local newspaper

Producing a class or school newspaper

THE NEWSPAPER, CONTENT FOR GRADES 9 - 10

Analyzing factors related to objectivity:

Writers' attitudes
Space allowed
Location of story
Headline size
Page layout
Supported statements
Unsupported "facts"
Sources indicated
Editorial policy
Type of coverage
Quality of coverage
Advertising
Readership and circulation

Examining the language of news stories to note how reporters handle facts and opinions; for example, in use of *alleged, unidentified sources, persons close to . . . , trustworthy sources, believed in some circles*

Participating in individual or group projects: forecasting tomorrow's editorials on the basis of today's news, making a model front page by clipping and arranging materials from several papers, researching the policies of the press associations

THE NEWSPAPER, CONTENT FOR GRADES 11 - 12

Evaluating newspaper features and aspects:

- Comparison of speculative items, such as political surveys or interviews to elicit opinions, in contrast with straight news stories
- Appraisal of syndicated items: columns of advice and inspiration, commentary on politics and the passing scene
- Balance of coverage: proportion of local, national, and international news; nature of stories covered—trivial or substantial, sensational or significant; proportion of articles, pictures, and advertising
- Quality of editorials—soundly argued, emotionally charged, unreasoned
- Quality of advertising—valid or invalid in content and nature of appeals
- Constructive and destructive purposes and techniques of propaganda

Participating in individual and group activities: long-term studies of specific newspapers; specialized study of a specific area, as in collecting and analyzing advertisements; study of day-to-day handling of current crises in different newspapers

B. THE MAGAZINE

OBJECTIVES FOR PUPILS

Appreciating the value of the magazine for useful information and for pleasurable leisure-time reading

Gaining a wide acquaintance with available magazines and their purposes and contents

Developing discrimination in selecting suitable magazines

Advancing to higher levels of taste in magazine reading

THE MAGAZINE, CONTENT FOR GRADES 5 - 6

Exploring magazines available in the school or class library; reporting on the nature of each; deciding which are appropriate and interesting

Telling what is of particular interest in a significant article or story selected from an appropriate magazine

Studying illustrations for what they tell about climate, season, time of day, and about people's occupations, status, activities, and attitudes

Learning to "read" illustrations to discern the significant aspects of events or situations portrayed

Studying the language of articles and advertisements to enrich vocabulary: analyzing expressions that have special appeal to the reader; looking at the organizational pattern used by the author to develop his ideas

THE MAGAZINE, CONTENT FOR GRADES 7-8

Gaining familiarity with the parts of a magazine and with the function, appeal, or quality of each: cover; table of contents; articles; stories; features; illustrations; advertising; paper, typography, design; statement regarding publisher, place of publication, price; index

Reading excerpts aloud to convey to the class the nature and style of magazine contents; comparing excerpts from different magazines

Exploring contents of digest magazines; comparing the original of an article as first published in a magazine with the version in the digest form

Collecting scrapbooks of specific types of magazine materials appealing to individual pupils—with the caution to take clippings only from their own magazines

Learning from reports by student editors how the school magazine is written, edited, and published

THE MAGAZINE, CONTENT FOR GRADES 9-10

Examining the diversity of magazines available in the school or public library; classifying them in such categories as household, literary, news, business, science, art, music, or theater

Advancing to higher levels by reading and evaluating "a magazine on a more adult level than the one you usually read"

Appraising editors' policies and the readership being attracted: viewpoints of articles; attitudes in editorials and in letters to the editor; occupational appeal; age, intelligence, and socio-economic levels that are editorial targets

Researching the background and qualifications of a specific magazine writer; evaluating his article for its authoritativeness, logic, avoidance of improper bias, and success in achieving purposes

Using the magazine to widen horizons by becoming familiar with reviews and features dealing with books, films, plays, television, dance, music, art

THE MAGAZINE, CONTENT FOR GRADES 11-12

Evaluating the views of contemporary American society as presented in our magazines: subjects most frequently discussed, people portrayed, attitudes presented, values supported

Comparisons of American magazines with one or more foreign magazines, in the light of the above

Individual projects for study of a specific type of writing as published in current magazines: the short story, the poem, the biographical sketch, the review, the article of opinion

Original writing in the pattern of a particular literary type as published in a specific magazine; e.g., "The Most Unforgettable Character I Ever Met" in *Reader's Digest*

Use of publishers' educational exercises and materials for such magazines as *Reader's Digest, The Atlantic,* and others

Developing sensitivity to effective use of language in current periodicals; examination of a class set of a specific magazine or of a reprint of a particular article, to note words and expressions used with precision, vividness, tonal color, emotional force, economy, and the like

C. PLAYS AND PHOTOPLAYS: STAGE, SCREEN, AND TELEVISION

OBJECTIVES FOR PUPILS

Becoming familiar with the rich resources of plays and photoplays for entertainment and enlightenment

Developing appreciation of the elements of the drama as seen on stage, screen, and picture tube; extending the study of plays encountered in books

Gaining knowledge of the functioning of plot, setting, characters, theme; actors, director, producer; sets, costumes, lighting; music; sound effects; photography

Developing awareness of the interaction of drama and audience: the impact of the play on the audience in entertainment, education, propaganda; the influence of the audience on kinds of presentations reaching the stage or screen

Advancing in levels of taste and standards for good theater

PLAYS AND PHOTOPLAYS, CONTENT FOR GRADES 5-6

Learning the various elements that contribute to a play, such as characters, action, dialogue, divisions into scenes and acts, situation

Identifying various kinds of plays and photoplays, such as comedy, tragedy, musical, mystery, horror story, science fiction, Western

Drawing conclusions from clues in action and dialogue, as in determining the time, place, and the mood at the opening of a play

Estimating the quality of a play in simple terms—excellent, good, fair, poor—and giving reasons for the evaluation

PLAYS AND PHOTOPLAYS, CONTENT FOR GRADES 7-8

Applying critical criteria such as the following:

- What is the basic appeal of the play?
- Was this play intended to be true to life? Does it succeed in its intention?
- How successfully do the costumes, scenes, or customs and events bring the period of the play to life?
- What does the play reveal about human nature? About people's lives?
- What in the play makes for humor? Sadness? Horror? Any other feeling?
- What contribution to the success or failure of the play is provided by the quality of the acting? The stage design or scenic background? The use of music or sound effects?

PLAYS AND PHOTOPLAYS, GRADES 9-10

Discerning plot structure, as in opening situation, rising action, climax, falling action, denouement

Analyzing implicit values and themes

Examining portrayals of figures in our society: teen-age boy or girl, parents, the "typical" American, foreigners in America, Americans in foreign plays and films, minority-group figures, the hero-heroine image

Researching play production: writer, producer, director, angels, casting, costuming, staging, acting; Broadway, Off-Broadway, repertory

Analyzing reviews of plays and films with respect to their value to the public

Researching television drama and film production, as mentioned above

PLAYS AND PHOTOPLAYS, CONTENT FOR GRADES 11-12

Learning history and nature of the theater: Greek, Roman, Elizabethan, medieval, contemporary, non-Western

Learning history of the motion picture; gaining knowledge of such resources as the historical film library at the Museum of Modern Art

Establishing personal criteria for mature evaluation of plays and films; applying the criteria in reviewing specific productions

Appraising the work of specific writers, directors, actors

Examining different schools and trends in playwriting, acting, staging, directing, and—in the case of television and films—camera work

Writing original reviews of plays and movies

D. TELEVISION AND RADIO

OBJECTIVES FOR PUPILS

Gaining familiarity with the full range of available programs

Acquiring standards for judging and selecting programs

Developing appreciation of the role and the functioning of language arts in these media

Gaining awareness of the influence of these media on habits, opinions, and attitudes

Advancing in levels of taste as members of the television and radio audience

TELEVISION AND RADIO, CONTENT FOR GRADES 5-6

Making charts and logs of programs viewed and heard

Listing types of programs and specific ones preferred in each category, using such classifications as the following:

- News broadcasts
- Panel discussions
- Documentaries
- Education
- Serious plays
- Situation comedies
- Mysteries
- Detective stories
- Adventure
- Westerns
- Movies
- Cartoons
- Variety
- Stunts
- Children's programs

Crystallizing criteria by which some programs are chosen in preference to others

Maintaining bulletin-board displays of newspaper clippings about recommended programs; utilizing committees, with periodic rotation of membership, to take charge of the bulletin boards

Reporting on "a program I saw or heard yesterday for the first time"

TELEVISION AND RADIO, CONTENT FOR GRADES 7-8

Evaluating programs viewed or heard; developing more precise criteria in reference to such items as the following:

- *Dramatic presentations:* see "Plays and Photoplays" in previous pages of this chapter
- *Musical comedies, revues, variety:* unifying theme used or not used, appeal and quality of music and dancing, nature of song lyrics, strength or weakness of performers, scenic arrangements and lighting, camera work, appeal of the program as a whole
- *News programs:* extent and kind of coverage, clarity and comprehensibility, degree of impartiality, appeal to viewer or listener
- *Discussions:* importance of the topic or issue, facts presented, positions taken, justice and soundness of those positions —or the reverse
- *Educational and informational programs:* nature of subject matter, comprehensibility, value to viewer or listener, skill of teacher, lecturer, or other participant

TELEVISION AND RADIO, CONTENT FOR GRADES 9-10

Researching newspaper and periodical resources for information about current and forthcoming programs

Appraising the relative value of the reviews in various publications

Writing letters to broadcasters, commenting on their programs

Discussing specifically assigned programs on the basis of previously established questions, such as the following for a round table:

- How important is the issue in the lives of our citizenry?
- Why is the topic considered controversial?
- To what extent did the participants deal with more than one side of the argument?
- What examples of effective use of language did the program provide?
- What instances can be given of euphemisms, emotion-charged words, derogatory expressions, or words intended to evade issues or block clear thinking?
- What arguments were most impressive? Least?

TELEVISION AND RADIO, CONTENT FOR GRADES 11-12

Examining the impact of these media on American life; investigating such matters as the following:

- Changes brought about in our society by the media
- Occupations and social strata highlighted in current programs
- Values revealed in treatment of family life, group relationships, boy-girl relationships, ethical situations, ambitions and drives, crime, violence
- Contribution of television and radio in enriching the lives of the audience; improvements needed in these media to better their services to the public
- Influence of ratings in determining types of programs offered
- Role of federal regulation
- Sponsors' influence
- Comparison of broadcasting in the United States with the pattern in Britain and other countries

CHAPTER X

Materials

A. AUDIO-VISUAL AND CULTURAL RESOURCES

FILMS, KINESCOPES, AND TAPES

To borrow these aids, consult the current edition of the curriculum bulletin *Instructional Films and Tapes*. To purchase films, consult the current *List of Approved Motion Picture Films.*

RECORDINGS AND FILMSTRIPS

To purchase, consult the current *List of Approved Instructional Recordings and Tapes* and the *List of Approved Filmstrips.*

BAVI SERVICES

In addition to lending films and tapes, the Bureau of Audio-Visual Instruction provides printed materials on such subjects as automated instruction, use of audio-visual aids, and organization of pupil squads. A monthly bulletin of cultural resources, *Invitations,* deals with current exhibits, plays, commercial films, and performing arts.

TELEVISION AND RADIO

Consult the current editions of the Board of Education publications: *WNYE-FM Radio Manual* and *Channel 25—WNYE TV MANUAL.*

EDUCATIONAL RESOURCES

For information on field trips and on such resources as libraries consult the current edition of the Board of Education bulletin *A Guide to Some Educational Resources in the City of New York.*

B. TEXTBOOKS AND SUPPLEMENTARY MATERIALS

SOURCES

Consult current editions of the following:

Textbook List. Board of Education of the City of New York.

Library Books for Elementary and Junior High Schools. Bureau of Libraries, Board of Education of the City of New York.

Basic List of Library Books for Intermediate Schools. Bureau of Libraries, Board of Education of the City of New York.

Junior High School Library Catalog. H. W. Wilson Company, New York.

Standard Catalog for High School Libraries. H. W. Wilson Company, New York.

Annual Paperbound Book Guide for Elementary Schools. R. R. Bowker Company, New York.

Annual Paperbound Book Guide for High Schools. R. R. Bowker Company, New York.

Reading Ladders for Human Relations. American Council on Education, Washington, D.C.

Books for the Teen Age. New York Public Library, New York.

Adventuring with Books, A Reading List for the Elementary Grades. National Council of Teachers of English, Champaign, Illinois.

Your Reading, A List for Junior High Schools. National Council of Teachers of English, Champaign, Illinois.

Books for You, A List for Senior High Schools. National Council of Teachers of English, Champaign, Illinois.

High Interest—Easy Reading for Junior and Senior High School Reluctant Readers. National Council of Teachers of English, Champaign, Illinois.

C. THE LITERATURE LADDER

THREE CATEGORIES OF READING MATERIALS

To recapitulate the materials program introduced in earlier chapters and in the Reading Strand, the following are the three prime categories of reading materials:

(1) Reading-skills textbooks and self-teaching materials

(2) Literature textbooks and selections for study in common with the class

(3) Books from the library or other sources for individualized reading

All three of the above are used with students who are retarded in reading ability. Books of high interest and low reading level are available either as adapted materials or as texts originally written in simple style. See the reading grades indicated for specific titles in the approved *Textbook List.*

For pupils on or above level in reading skills, Categories 2 and 3 are emphasized, and more challenging literature textbooks and supplementary materials are used.

LITERATURE FOR CLASS STUDY: SOME EXAMPLES

The challenge of significant ideas, the encounter with memorable characters, and the appeal of effective style should be the goals and guidelines in selecting works for class study. In a comprehensive program all literary types should be included. Examples of such works are given below.

THE NOVEL

A typical progression toward greater maturity in study of the novel includes such possibilities as these: *Wheel on the School,* worthy of study for the identification of the reader with children in Holland (Grade 5); *The Big Wave,* for the interaction of characters, events, and the Japanese setting (Grade 6); *Johnny Tremain,* for dynamic characterization of a boy in the time of the American Revolution (Grade 7); *Kim,* for authentic view of life in India during a transitional period (Grade 8); *Great Expectations* for insights into growing up (Grade 9); *The Good Earth,* for non-Western setting and values (Grade 10); *Giants in the Earth,* for pioneer life and family relationships (Grade 11); *Cry, the Beloved Country,* for a sensitive treatment of social problems, suitable for study by mature students (Grade 12).

THE SHORT STORY

In the earlier grades study of the short story gives attention to action, plot, setting, and broader outlines of characterization, as in these examples: Jack O'Brien's "A Dog Named Spike," interesting for its setting (Grade 5); Caroline D. Emerson's "Christmas Eve in the Used Car Lot," notable for plot developed with a delightful touch of fantasy and for anthropomorphic characterization of the used car (Grade 6); Poe's "The Telltale Heart," inviting pupils to find clues to the character and sense of guilt of the protagonist (Grade 7); Selma Lagerlof's "The Silver Mine," illustrative of the relationship of plot and theme (Grade 8).

In the high school years stories worth studying for both content and form are exemplified by these: Jesse Stuart's "Split Cherry Tree," an illumination of the older generation as seen through the eyes of the younger (Grade 9); Langston Hughes' "One Friday Morning," an examination of a case of racial prejudice (Grade 10); Shirley Jackson's "The Lottery," a horror story with social implications (Grade 11); James Joyce's "Araby," a study of how a Dublin lad's expectations of a bazaar compare with its reality (Grade 12).

FOLKLORE, MYTHS, AND FABLES

Tales of these kinds help pupils become aware of themes in literature. Grades 5, 6, and 7 are appropriate levels for tales of the East and the Middle East, for Greek mythology, and for American, European, and African folklore.

BIOGRAPHY

Both book-length biographies and briefer sketches lend themselves to class study. Likely subjects for study are exemplified by these: an outstanding member of a minority group, in Stevenson's *George Carver: Boy Scientist* (Grade 5); a sports figure, in Van Riper's *Lou Gehrig: Boy of the Sand Lots* (Grade 6); the young lad on a Colorado ranch in Ralph Moody's *Little Britches* (Grade 7); the boyhood of a great statesman in Carl Sandburg's *Abe Lincoln Grows Up* (Grade 8); the girlhood of a tragic figure in *Anne Frank, The Diary of a Young Girl* (Grade 9); the national leader in Vincent Sheean's *Mahatma Gandhi* (Grade 10); the scientist in Eve Curie's *Madame Curie* (Grade 11); the philosopher in Thoreau's *Walden* (Grade 12).

PLAYS

Any student who is to have the benefit of our cultural heritage will study Shakespeare's *Julius Caesar, Macbeth,* and *Hamlet,* as well as others of his plays.

A varied literature curriculum ought also to provide for a wide range of pupil tastes through such plays as the following, for the intermediate school: Aileen Fisher and Oliver Rabe's *The Stratosphere,* dramatizing science fiction (Grade 5); James M. Barrie's *Peter Pan,* vivifying the world of make-believe (Grade 6); Robert Finch's *Dark Rider,* portraying the death of a cowboy (Grade 7); Jerome Ross and Larry Marcus' *The Stone,* presenting the story of David and Goliath as a television play (Grade 8).

High school students enjoy studying strong character portrayals: William Gibson's *The Miracle Worker,* about Helen Keller's teacher (Grade 9); Paddy Chayefsky's *Marty,* about an earthy, lonely butcher's assistant (Grade 10); Tennessee Williams' *The Glass Menagerie,* about an American family torn between a dream world and reality (Grade 11); George Bernard Shaw's *Pygmalion,* about the transformation of a lower-class girl (Grade 12).

POETRY

Fifth- and sixth-year pupils enjoy narrative poems and ballads, humorous poems, and simple lyrics with vivid imagery. As students move up through the intermediate and high school grades, they respond to strong mood and drama, gradually coming to appreciate deeply emotional and intellectual works.

In the intermediate school a typical "ladder" includes: Mildred P. Meigs' "If I Were a One-Legged Pirate" and Arthur Guiterman's "Tact" (Grade 5); the old ballad "Lord Randal" and Ernest L. Thayer's "Casey at the Bat" (Grade 6); W. H. Auden's "O What Is That Sound Which So Thrills the Ear?" and Alfred Noyes' "The Highwayman" (Grade 7); Edward Sill's "Opportunity" and Walter de La Mare's "Silver" (Grade 8).

Matching the poem to the student's maturity at the high school level calls for use of such poems as these: Edna St. Vincent Millay's "Travel," Langston Hughes' "Mother to Son," Poe's "The Raven" (Grade 9); Frost's "The Tuft of Flowers," Browning's "The Laboratory," Countee Cullen's "Any Human to Another" (Grade 10); Masters' "Lucinda Matlock," Howard Nemerov's "Trees," Frost's "The Death of the Hired Man" (Grade 11); T. S. Eliot's "The Hollow Men," Dylan Thomas' "Fern Hill," Richard Wilbur's "Year's End" (Grade 12).

ESSAYS

Study of this literary form is usually reserved for the upper intermediate and high school years. Even the younger intermediate school students may be successfully introduced to the form through newspaper editorials, and while older students appreciate classic essays such as Bacon's "Of Studies" and Lamb's "Dissertation on Roast Pig," they need the stimulus of reading current and recent material, as, for example, John F. Kennedy's "Inaugural Address."

Up-to-date textbooks include such essays as the following: Carl Sandburg's "Short Talk on Poetry" (Grade 7); Bruce Catton's "The Cowards Never Started" (Grade 8); Corey Ford's "Every Dog Should Own a Man" (Grade 9); Art Buchwald's "Don't Be a Pal to Your Son" (Grade 10); Norman Cousins' "The First Citizens of the Atomic Age" (Grade 11); Krishnalal Shridharani's "Other Lands, Other Ways" (Grade 12).

D. REPRESENTATION OF ALL GROUPS IN LITERARY MATERIALS

The growing child's self-image is enhanced or diminished by the presence or absence of figures in books whom he recognizes as members of his own group. A rapidly improving aspect of textbook publishing is the increasing attention to inclusion of works about or by Negroes and Puerto Ricans. Since, however, more trade books than textbooks have been published in this area, consideration should be given not only to items on the approved textbook list, but also to books on the following lists:

Books by and about the American Negro for Junior High School Libraries. Bureau of Libraries, Board of Education of the City of New York.

Books by and about the American Negro for Senior High School Libraries. Bureau of Libraries, Board of Education of the City of New York.

Bibliography of Materials for Use in Relation to Puerto Rican Discovery Day: Intermediate and Junior High Schools. Bureau of Libraries, Board of Education of the City of New York.

Bibliography of Materials for Use in Relation to Puerto Rican Discovery Day: Senior High Schools. Bureau of Libraries, Board of Education of the City of New York.

TEXTBOOKS AND SUPPLEMENTARY BOOKS

The books on the above lists are approved library items. They may be purchased for textbook use as nonlist items, following the usual procedure of screening by teachers or supervisors and approval by the principal. The books also offer excellent possibilities for supplementary reading.

E. MATERIALS AND PROGRAMS FOR ELECTIVE COURSES

In the upper grades, particularly, special literature programs for gifted students are available. Details appear in *Resource Units in Language Arts for Senior High Schools: Elective Courses,* Curriculum Bulletin, 1963-64 Series, No. 11b, Board of Education of the City of New York.

Units described in the above publication include "American Literature," "British Literature," and "World Literature." The broad coverage of these units is exemplified by the unit on "American Literature," which includes:

The Image of Man
The Negro in American Literature
The Puritan in American Literature
Jazz in the American Novel
Books that Brought About Reform
The Small Town
Minorities in American Literature
Women in American Literature

The range of reading materials used in the resource units is evident in this sampling:

Asch, *Mother*
Boswell, *Life of Johnson*
Bunyan, *Pilgrim's Progress*
Cather, *My Antonia*
Cervantes, *Don Quixote*
Chekhov, *The Cherry Orchard*
Conrad, *Lord Jim*
Dostoievski, *Crime and Punishment*
Eliot, *The Waste Land*
Emerson, *Essays*
Goethe, *Faust*
Hansberry, *A Raisin in the Sun*
Hughes, *Montage of a Dream Deferred*
Ibsen, *Hedda Gabler*
James, *Daisy Miller*
Knowles, *A Separate Peace*
Lewis, *Main Street*

Marlowe, *Doctor Faustus*
Masters, *Spoon River Anthology*
Melville, *Moby Dick*
Miller, *The Crucible*
Milton, *Paradise Lost*
Nathan, *One More Spring*
Pasternak, *Doctor Zhivago*
Paton, *Cry, the Beloved Country*
Sophocles, *Antigone*
Thoreau, *Walden*
Wharton, *Age of Innocence*
Whitman, *Leaves of Grass*

Although teachers should provide gifted pupils with challenging literature texts, some major works commonly read at the college level are not suitable even for bright high school pupils. Moreover, the kind of literary analysis often practiced at the undergraduate or graduate level may not be appropriate; selection and treatment of works should be adjusted to the students' level of maturity.

Appendix

RESPONDENTS TO THE QUESTIONNAIRE

Before the revision of the English Language Arts Curriculum for Grades 5-12 was initiated, a questionnaire was forwarded to principals, assistant principals, chairmen, and others. Supervisors were requested to hold conferences with language arts teachers, if possible, or to invite the cooperation of key personnel in reviewing curriculum needs in reading, literature, speaking and listening, writing, and language.

Acknowledgment is gratefully made for the guidance on all aspects of the language arts which was furnished by the following respondents:

PERSONNEL CONCERNED WITH GRADES 5-9

Bronx: R. Amsterdam, Edmund Assante, Frances Bell, L. Blumenfeld, Evelyn Byrne, Sophie Conroy, Harriet Dayson, E. Fleming, Hilda Goldhamer, Beatrice Kropf, Leo Lieberman, Elaine Mitchell, Mildred O'Connor, Catherine Paulini, Laura Petrusa, J. Priel, Harry Rosen, Jack Siegel, Charles Staloff, Tobias Sumner, Pearl Thaler, Norman Weitzman, Jeanette Zansky

Brooklyn: Jack Arenstein, D. A. Aronowitz, Alvin Baron, Leonard Berman, Anthony Biancoviso, Barbara Bollaert, A. Bozza, Concetta Carlucci, Adele Charyn, Philip Conciglia, Virginia Coohill, Elmira Cuttitta, Rosalie Donnelly, Paul Eindler, J. Feld, Joan Frank, Judah Frank, John Fox, Antoinette Fusco, Vito Gennaro, Daniel Gitter, Selma Glachman, Annette Goldman, Eugene Goodman, Constance Kennedy, Jack Kramer, Ida Lang, Louise Latty, T. MacFarlane, Edward Malament, Abraham Morris, Harvey Nagler, Alan Plank, Joseph Roach, Anthony Rossiello, Celia Schor, Harold Seiman, Harry Shreck, L. Silverstein, Frederic Sorkin, Arnold Webb, Arthur Weinberger, Harvey Wiener, Carol Willson, Meyer Wittlin, H. Wolf, M. Younker, Eleanor Yuretich

Manhattan: Lester Basch, Maureen Brennan, Anthony Campagna, Irwin Cohen, Gertrude Dantowitz, Marjorie Drabkin, Leonore Garfunkel, Robert Griffenberg, Stanley Hyman, Geraldine Jaffe, Frances Juditz, David Katz, Donald Marks, Henry Merritt, Marion Oppenheimer, Edwin Pellman, Remo Proto, T. Rodriguez, Elizabeth Seittelman, David Spikol, Dinah Stern, Judith Stewart, Ruth Traub, Seymour Weiser

Queens: Sarah Addelston, Irwin Anik, Louis Bach, Leo Benardo, Rose Berke, Irwin Berkowitz, Leon Bock, Bernadette Boyle, Bernard Bragin, Joseph Downey, Esther Frank, Eugene Gibney, Barbara Green, Dorothy Gutierrez, Kal Hartstein, Malcolm Hirshan, M. Hochheiser, Lydia Ingellis, T. Klinosky, Jack Rosenbaum, Leo Kraftowitz, Eleanor Lovette, Frank Martini, Sophie Meyer, Morris Nierman, Norma O'Brien, Anna O'Connor, Marsha Slavens, Harold Stewart, Milton Stier, E. Wechsler, Ross Wolff

Richmond: Walter Berge, J. Hooper

PERSONNEL CONCERNED WITH GRADES 9-12

Academic High Schools: May Belle Arguelles, Herbert Balish, Samuel Beckoff, Rudolph Bernstein, Alfred Brennan, Murray Bromberg, Catherine Cahill, Daniel Cahill, Henry Christ, George Cohn, Joel Dick, Philip Eisman, Ruth Everett, James Fenner, Lawrence Ganeless, Isidore Goldstein, Kathryn Griffith, Anne Harris, John Hunt, Elinor Josenhans, Emanuel Knobloch, Addie Lang, Wilbert Levy, John Massey, Joseph Mersand, Milton Novak, Marguerite O'Connor, Bennett Parsteck, A. H. Plotnick, Jack Pollock, Solomon Schlakman, Louis Simon, Jeanne Smith, Eileen Sullivan, Philip Volchok, Harold von Arx, Grace Wachs, Robert Weinberger

Vocational High Schools: Louis Chutroo, James Cunningham, Pearl Fechter, Solomon Kantowitz, S. Kirschner, Julius Kleiner, Rubin Maloff, Thomas Morrell, Josephine Mosby, Blanche Offer, Joshua Segal

Index

Abbreviations
  as context clues, 84
  in footnotes and citations, 110
Academy of American Poets, 174
Accent marks, 27
Active voice, effect on meaning, 62
Advanced reader, above level, 38, 73, 120
"Adventure of the Dying Detective, The," 247
Afro-Arts Society, 176
"After Twenty Years," 245
Allegory
  as literary technique, 243, 260
  comprehending, 107
Alliteration, 242, 253
All My Sons, 278
Allusions
  general, 98
  literary, 84
Alphabets, 6
Alternative endings, providing, 66
Ambience, 241, 251
An American Tragedy, 278
Antagonist, 248
Anthology as framework of instruction, The, 268
Antithesis, 242, 255
Antonyms
  context clues in, 51
"Any Human to Another," 310
Apostrophe, 242, 255
Appendix, 32
Arguing in circles, 101
Argumentative presentation, 137
Aristotle, 168
Arrowsmith, 191 - 193
Aspects of the Novel, 250
Asquith, Herbert, 162
Assignment, daily, 158 - 160
Atmosphere, 241, 251
Auden, W. H., 310
Audio-visual and cultural resources, 306
Audio-Visual Instruction, Bureau of, 306
Audio-visual materials, 81, 147
Auditory perception, 5
Authenticity, 241, 251
Authors, 98
Autobiography, characteristics of, 261 - 263
Autobiography of Benjamin Franklin, The, 278

Bacon, Francis, 311
"Ballad of the Harp Weaver, The," 194, 198
Bambi, 270
Barrie, James M., 310
Basal readers, 4, 16
Basic patterns for lessons in reading skills, 46
Basic Reading Program, 142
Basic sight vocabulary, 5
Ben and Me, 165
Bertman, Sandra, 278
Bibliography, 89
Bibliotherapy, 106
Big Wave, The, 250, 308
Biographical reference works, 58
Biographical sketch, lesson, 180 - 181
Biography, characteristics of, 261 - 263, 309
"Birches," 258
Blake, William, 260
Blank verse, 257
Books
  and other publications, 98, 154
  and selections to teach, 158
Books for the Teen-Age, 307
Books for You, 307
"Break, Break, Break," 253
Bridge of San Luis Rey, The, 252
Brooklyn Academy of Music, 174
Browning, Robert, 255, 310
Buchwald, Art, 311
Buck, Pearl S., 250
Building Reading Power, 142
Bulletin boards, 176
Burford, William, 260
Burns, Robert, 258

Card catalogue, 59
"Cargoes," 260
Case displays, 176
"Casey at the Bat," 310
"Cask of Amontillado, The," 247
"Catbird Seat, The," 245
Catton, Bruce, 311
Chance, 241, 248
Channel 25 — WNYE TV Manual, 147
Character, characterization
  consistency of, 241, 250
  credibility of, 241, 250
  evaluation of, 241, 249
  portrayal of, 241, 249
Character sketch, 265
Chaucer, Geoffrey, 170
Chayefsky, Paddy, 310
Checklist, reading analysis, 41, 50
"Christmas Eve in the Used Car Lot," 308
"Christmas Tree, A," 260
Ciardi, John, 254

Citations, 110
Classic, 269
Class library, 3
Class organization, 2, 14
Classroom dramatization, 172
Climax, 241, 247
Clinical cases, 3
Clinical services, 3
Coincidence, 241, 248
Commercial packages and kits, 143
Comprehension
  skills, 7, 24, 42
  of paragraphs, 24, 140
  of directions, 138
  of problems, 138
  of sequential relationships, 138
Concept exploration, 139
Conclusions
  arriving at, 101
  drawing, 138
Condensation, 241, 245
Conflict, 241, 245
Content, elements of, 221
  grade allocations for, 222
  scope and sequence of, 221
Context clues
  abbreviations as, 84
  general, 91
  structural analysis, combined with, 90
  in antonyms, 51
  in transitional expressions, 59
Contrivance, 241, 248
Copyright page, 32
Counterpoint, 241, 248
Cousins, Norman, 311
"Cowards Never Started, The," 311
Crane, Stephen, 260
Critical reading, 36, 137
Cry, the Beloved Country, 308
Cullen, Countee, 310
Curie, Eve, 309

Daly, Maureen, 194 - 196
Darkness at Noon, 272
Dark Rider, 310
David Copperfield, 175, 270
"Death of the Hired Man, The," 310
De La Mare, Walter, 310
De Maupassant, Guy, 279
Denouement, 241, 248
Diagnostic procedures, 4, 40
Diagrams, 138
Diary of a Young Girl, The, 272, 309
Dickens, Charles, 194, 203 - 206, 246
Dictionary
  appraising, 103
  as a library resource, 38, 90
  checking meaning, 30
  checking pronunciation with, 26
  for nonlingual information, 38
  information for word entries, 70
  locating words in, 25
Distinguishing between fact and opinion, 95
Distinguishing between figurative and literal language, 54
Distinguishing between important and unimportant details of a paragraph, 53
Distinguishing between speech sounds, 242, 252 - 253
"Dissertation upon Roast Pig, A," 311
"Dog Named Spike, A," 308
"Do Not Go Gentle into That Good Night," 259
"Don't Be a Pal to Your Son," 311
Doyle, Sir Arthur Conan, 247
Drama on stage, screen, and television, 173
Dramatic irony, 241, 248
"Dreams," 194, 199
Dreiser, Theodore, 278

Easy Reading for Junior and Senior High School Reluctant Readers, 307
Educational Index, 274
Educational resources, 306
Elective courses, 312 - 313
Eliot, George, 246
Eliot, T. S., 310
Ellipses, 241, 245
Emerson, Caroline D., 308
Encyclopedia, the, 37, 97
End of Year Examinations in English for College-Bound Students, 167
English as a second language
  books for, 133
  developing reading charts for, 132
  extensive reading for, 133
  illustrative lesson plan, 125 - 129
  materials for, 130 - 134
  methods of teaching reading, 123 - 129
  philosophy of instruction, 122
Enlarging vocabulary, 21, 51, 59, 80, 91 - 92
Errors in reading
  endings omitted, 13
  words added, 13
  words omitted, 13
Essay
  character sketch, 265
  critical, 266
  descriptive, 264
  editorial, 266
  lesson on the, 190 - 191
  personal, 265
  point of view in, 266
  reflective, 266
  story, 265

  style of, 267
Euphemisms, 93
Evaluation,
  11 - 14, 40 - 43, 49 - 50, 79, 167 - 169
"Eve of St. Agnes, The," 259
"Every Dog Should Own a Man," 311
Evidence, 100
Exhibits, 90
Experiential enrichment, 48

Falling action, 241, 247
"Fall of the House of Usher, The," 252
Faulkner, William, 252
"Fern Hill," 310
Fiction
  and nonfiction, differences between, 9
Figurative language
  and literal language,
    differences between, 54
  interpreting and recognizing, 36
Figures of speech
  antithesis, 242, 255
  apostrophe, 242, 255
  hyperbole, 242, 255
  irony, 242, 255
  metaphor, 242, 254
  metonymy, 242, 254
  onomatopoeia, 242, 253
  simile, 242, 254
  synechdoche, 242, 255
Films and Tapes, Instructional, 147
Films, 282
Filmstrips
  List of Approved, 282, 306
Fine arts, 140
Finch, Robert, 310
"First Citizens of the Atomic Age, The,"
  311
Fisher, Aileen, 310
Fitzgerald, F. Scott, 278
Flashback, 241, 245
Folktale
  lesson on, 177 - 179
Following directions, 36, 109, 140
Footnotes
  terms and abbreviations in, 89, 110
Forbes, Esther, 168
Ford, Carey, 194 - 195
Foreign words and phrases, 91
Foreshadowing, 241, 246
Form, elements of
  grade allocations for, 240
  scope and sequence of, 240 - 244
  teaching suggestions for, 244 - 267
Forster, E. M., 250
Fosdick, Rev. Harry Emerson, 190 - 191
Frank, Anne, 272, 309
Franklin, Benjamin, 278
Frontispiece, 32
Frost, Robert, 164, 258, 279, 310
Frustration level, 40
Fundamental skills, 45

George Carver: Boy Scientist, 309
Getting the meaning,
  28 - 30, 52 - 54, 85 - 86, 99
Giants in the Earth, 270, 308
"Gift of the Magi, The," 184 - 185
Gifted reader, 38, 73, 120
Glass Menagerie, The, 310
Globe Theatre, 170, 175
Glossary, 32
Good Earth, The, 270, 308
Graphic material
  interpreting, 136, 138
Graphic representations, 58
Great Expectations
  lessons on, 194, 200 - 205, 246
Great Gatsby, The, 278
Great Sports Myth, The, 190
Group organization, 14
Grouping, 44
*Guide to Some Educational Resources
  in the City of New York, A,* 306
Guiterman, Arthur, 310

Hall, Holworthy, 185-187
Hamlet, 173, 270, 309
"Happiness," 279
"Harbor," 279
Hardy, Thomas, 166 - 167, 248
Herman, William, 180
Hero, 241, 248
Heterogeneity, for classes, 44
"Highwayman, The," 176, 310
"Hollow Men, The," 310
Homework, 3, 77, 114, 158 - 160
Howells, William Dean, 278
"How They Brought the Good News
  from Ghent to Aix," 255
Hughes, Langston, 194, 199
Humanities team, the, 170
Human Relations, Reading Ladders for,
  307
Humor, 56

Idiomatic expressions, 92
"If I Were a One-Legged Pirate," 310
Illustrative lessons
  at sixth-grade level, 165
  at twelfth-grade level, 166
  for readers below level, 114 - 120
  for second language learners, 125 - 129
  in literature, for grades 5 - 12, 177 - 220
Illustrative units, 193 - 220
Imagery, 243, 259
"Inaugural Address," 311
Incredible Journey, The, 270

Index, 31
Individual needs
  adjusting instruction to,
    26, 38, 70, 73, 112, 120
Individualized reading
  approach, 18
  program, 6
Inferences, drawing
  about characters and plot, 55, 99
  about motivation, 65
  about setting, 56
  concerning information implied
    in the context, 64
  from the speech of characters, 65
  from the title of a selection, 30
  incomplete sentences, demanding
  in fiction and drama, 94
In medias res, 241, 245
"Inside a Kid's Head," 245
Insights from reading used to modify
  values, outlooks, and opinions, 88
Instruction, reading, 3
Instruction level, 12, 40
Instructional media, 172 - 176
Instructional principles and practices
  of second language learning, 122
Insuring reading readiness, 17
Intensive Reading Program, 142
Intensive reading - study method, SQ3R,
  69
Interpreting the meaning,
  7, 28, 34, 54, 64, 86, 93, 99, 105
Introduction, 89
Invitations, 306
Irony
  awareness of, 56, 241, 248
  developing sensitivity to, 106
Irrelevancy
  or relevancy, evaluating for, 29

Jacket, 32
Jackson, Shirley, 246, 309
James, Henry, 252
Jarrell, Randall, 272
"John Anderson, My Jo," 258
Johnny Tremain, 168, 175, 251, 308
Journal of Education, 278
Joyce, James, 253
Julius Caesar, 247, 251, 272, 309
Junior High School Library Catalog, 307

Keats, John, 259
Kennedy, John Fitzgerald, 311
Kim, 308
Kinescopes, 306
Koestler, Arthur, 272

"Laboratory, The," 310
Lagerlof, Selma, 309
Lamb, Charles, 311
Language arts team, work of the, 170
Language development, 47
Language - experience approach, 5
Lawrence, G., 245
Lazarus, Emma, 181
Learning process
  adjusting instruction to, 26
Lee, R. E., 245
Lewis, Sinclair, 191
Library, the
  and reading development, 3, 282 - 283
  as an extension of the classroom, 280
  as a resource, 32, 90, 110, 154, 284
  materials, 284
  objectives, 280
  program in the high school, 283 - 284
  program in the intermediate school,
    280 - 282
  resources, 90, 110
    books, authors, allusions,
      and quotations, 98
    dictionaries, encyclopedias, and
      other reference works, 58, 90, 97
    exhibits, microfilms, recordings, 90
    picture file, 90
    *The Reader's Guide to
      Periodical Literature*, 104
    vertical file, 90
  role of, 280
  skills, 32
*Library Books for Elementary and
  Junior High Schools, Basic List of*, 307
*Library Books for Intermediate Schools,
  Basic List of*, 307
Linguistics, recent contributions of, 3, 5
Literary materials
  group representation in, 311
Literary types
  considerations in teaching, 275
Literary works and collections, 18
Literature
  as art, 109
  books and selections to teach, 158
  class study of,
    biography, 309
    essays, 310 - 311
    fables, 309
    folklore, 309
    myths, 243, 260, 309
    novels, 308
    plays, 309
    poetry, 310
    short stories, 308
  content of, 221 - 239
  curriculum in, 152
    content of, 153, 221 - 239
    organization of, 154
    overview of, 151

    philosophy of instruction, 151
  daily reading requirements, 158 - 159
  directions in the study and teaching of, 153
  evaluating learnings, 167 - 169
  form of, 240 - 267
  grade allocations for questions, 222 - 234
  guidelines for the class in, 157
  integrating all language arts with study of, 159
  lessons
    choosing among aims for, 160 - 162
    creating a unified development in, 165
    long term patterns for teaching, 268
    motivation, 162 - 165
  methods of teaching in grades 5 - 12, 157 - 296
  organization, 154
  outcomes in the study of, 155
  related programs, 174
  study in common and in depth, 157
  value questions for the teaching of
    educational questions, 238 - 239
    historical questions, 238
    philosophical questions, 234
    political questions, 238
    psychological questions, 236
    questions of human rights, 237
    questions of moral and spiritual values, 235
    questions of relationships, 235
    vocational questions, 238
Little Britches, 309
"Load," 162
Loaded words, 87
Local color, 241, 251
Logical fallacies, 101
"Lord Randal," 258, 310
"Losses," 272
"Lottery, The," 246, 309
Lou Gehrig: Boy of the Sandlots, 309
"Lucinda Matlock," 310

Macbeth, 168, 309
Madame Curie, 309
Magazine, the
  content for pupils, 299 - 301
  exploring, 97
  objectives for pupils, 299
Mahatma Gandhi, 309
Main idea of a paragraph
  getting, from the topic sentence, 28
  relating supporting details to the, 29, 53
  topic sentence at the end, 52
  topic sentence in the middle, 52
  topic sentence omitted, 53
"Man With the Hoe, The," 188 - 190
Maps and other aids, lists of, 32
Marcus, Larry, 310
Markham, Edwin, 188
Martens, Frederick H., 177
Marty, 310
Masefield, John, 260
Mass media and literature, integration of, 297
Masters, Edgar Lee, 310
Materials, 142 - 147
Meaning, author's
  extending, 66
  proposed alternative endings to by extending, 57
Meaning
  interpreting the, 25, 28, 34, 54, 86, 93, 99, 105
  multiple, 30
Mechanical devices, 145, 147
Meigs, Mildred P., 310
Melville, Herman, 170
"Mending Wall," 164
Meter, 242, 255 - 256
Metonymy, 242, 254
Meynell, Alice, 254
Microfilms, 90
Midsummer Night's Dream, A, 270
Millay, Edna St. Vincent, 194, 198
Miller, Arthur, 278
Miracle Worker, The, 310
Mood
  as literary element, 243, 259
  understanding in a selection, 67
Moody, Ralph, 309
"Mother to Son," 310
Motion Picture Films, List of Approved, 147
Multi-media, 3
Multiple meanings, multi-referential words, 30, 34
Myths, 243, 260, 309

Narrative
  extending the author's, 66
"Necklace, The," 252
Negro American: Books By and About for High School Libraries, 311
Negro American: Books By and About for Junior High School Libraries, 311
Nemerov, Howard, 310
New coinages, 92
"New Colossus, The," 181 - 183
Newspaper, the, 297
New York City publications, 142
"Noise of Waters," 253
Nonfiction, 244, 261 - 264
Nonrecognition errors, 13
Notes on the chalkboard, 81, 175

Note taking, 68
Novel, the
  for class study, 308
  lesson on, 191 - 193, 200 - 220
Noyes, Alfred, 310
Nuances in language, 103

O'Brien, Jack, 308
Oedipus Rex, 248
"Of Studies," 311
O. Henry, 184 - 5, 245
"One Friday Morning," 309
Opaque projector, 175
"Open Window, The," 252
"Opportunity," 310
Oral reading, 19, 20, 41, 80
Organization
  by type or genre, 274 - 276
  chronological, 277
  interdisciplinary, 277 - 279
  single author, 276
  single classic pattern, 269
  thematic, 272
Organizing and classifying, 138, 140
"Other Lands, Other Ways," 311
Our Town, 252
Outcomes in reading, 9
Owen, Louise, 160, 259
"O What Is That Sound
  Which So Thrills the Ear," 310
"Ozymandias," 161, 260

Paperbound Book Guide for
  Elementary Schools, Annual, 307
Paperbound Book Guide for
  High Schools, Annual, 307
Paragraph, organization of the
  as an aid to comprehension, 8
  by cause and effect, 63
  by comparison and contrast, 63
  by enumeration, 54
  by examples or illustrations, 63
  by reasons or proof, 85
Parts of a book, 31, 32
Passive voice
  effect on meaning, 62
Pathos, 56
Pearl, The, 207 - 220, 271
Personal values and standards, 229
Peter Pan, 310
Phonetic analysis, 21
Photographs, prints, and
  other reproductions, 175
Picture file, 90
Play, the
  lesson on, 185 - 187
Plays and photoplays: stage,
  screen, and television, 301
  content, 302 - 303
  objectives for pupils, 301
Plot
  development of, 244 - 248
  elements of, 241
Poe, Edgar Allan, 247, 258, 310
Poem, the
  lesson on, 181, 188 - 190, 198 - 199
Poetic justice, 241, 248
Poetry, 241 - 243, 252 - 261
Point of view, 94
Positive social relationships, 227
Practical arts, 140
Predicting outcomes, 35
Pre-K — 12 reading skills, 7
"Princess and the Glass Mountain,
  The," 177
Programmed instruction, 6
Propaganda
  recognizing techniques of, 99
  techniques, 100
Protagonist, 248
"Proteus, the Mighty Dwarf:
  Charles Steinmetz," 180 - 181
Puerto Rican, materials for, 311
Punctuation
  getting meaning from, 34
Pupil record cards, 11
Purpose, author's, 66
Pygmalion, 310

Questions
  analysis of, 58
  in examinations and homework, 58
Quotations, 98

Rabe, Oliver, 310
"Raven, The," 257, 258, 310
Reading
  achievement, 1
  activities, 16
  analysis, checklist for, 41
  assessing needs, 11, 44, 75
  assignments, 3, 77, 114
  basic patterns for lessons in, 46
  basic sight vocabulary, 5
  by structures
    effect of coordination and balance,
      61
    effect of subordination of
      grammatical elements, 60
    incomplete sentences, 52
  class organization, 14, 44
  concept and vocabulary development,
    21
  evaluation and diagnosis, 79
  experiential enrichment, 48
  extensive reading, 76
  grouping for, 44
  instruction, 3

  in the subject areas, 135 - 147
  inventory, 79
  language development, 47
  materials, 3, 13, 71, 78, 142 - 147
  perception, auditory and visual, 5
  process
    building insights into the, 18, 76
  profile, 50
  program
    individualizing the, 18
    materials for the, 18
    organization of the, 14
    responsibility for the, 1, 15
  rate
    adjusting to purpose of reader, 95
    increasing the, 77, 111
    in the subject areas, 138, 140
  role of reader, 66
  skill development
    relationship of the literature program to, 157
  skills
    comprehension, 24
    fundamental, 20, 45
    scope and sequence of, 7, 26, 82
    textbooks, 145
    word-attack, 21, 42
    work-study, 25, 30, 43, 103, 109
  specific needs in, 70
  supplementary, 77
  tests, reading
    materials for, 13
    standardized oral, 41
    standardized silent, 40, 49, 79
    textbook, 12
Recordings, 90
Recordings and Tapes, List of Approved Instructional, 147
"Red, Red Rose across the Moon, A," 176
Reference works
  appraising, 88
  using as library resources, 90
Referential expressions, 62
Regionalism, 241, 251
Relevancy
  or irrelevancy, grasping, 29, 99
Repetend, 243, 259
Repetition
  incremental, 243, 258
Resolution, 241, 248
Retardation in reading
  behavorial clues to, 41
  causes of, 39, 113
  dealing with, 113
  personality factors contributing to, 39, 113
  physical factors contributing to, 39
  psychological factors contributing to, 39
  school factors contributing to, 39
Retarded readers
  characteristics and needs, 70 - 71, 112 - 114
  contributing factors, 39
  diagnosing, 39
  practice in extensive reading for, 72
  skill-building materials for, 71
  special practices in
    reading instruction for, 72
  special practices in
    reading instruction for, 72
  structural analysis for, 23, 27, 83
  therapeutic measures for, 72
Return of the Native, The, 166 - 167
Rhyme
  end, 242, 256
  internal, 242, 257
"Righteous Anger," 260
"Rime of the Ancient Mariner, The," 270
Rise and Fall of the Third Reich, The, 272
Rise of Silas Lapham, The, 278
Rising action, 241, 247
Romanticism, 105
Ross, Jerome, 310

Sandburg, Carl, 279, 309
Sarcasm, 106
Satire, 106
Scanning
  to find information, 37
Schnabel, Dudley, 162
School library, 3, 280
Schweitzer, Albert, 159
Self-teaching machines, 6
Self-teaching programs, 144
Sequence, chronological and logical, 35, 136
Sequential Lessons in English Language Arts, 7-8-9, 194
Sermon, lesson on the, 190
Setting, 56, 241, 250 - 252
"Shadow," 160, 259
Shakespeare, William, 272
Shaw, George Bernard, 310
Sheean, Vincent, 309
Shelley, Percy Bysshe, 161, 260
"Shepherdess, The," 254
Shifting back and forth in time, 241, 245
Shirer, William, 272
Short story, 184 - 185, 195 - 196
"Short Talk on Poetry," 311
Shridharani, Krishnalal, 311
Sight vocabulary, 5
Silas Marner, 246, 251

Silent reading, 17, 19, 20, 42
Sill, Edward, 310
"Silver," 310
"Silver Mine, The," 309
Single-author pattern, the, 276
Single-classic pattern, the, 269 - 271
Single, multiple, or shifting settings, 241, 251
"Sixteen," 194 - 196
"Six Ways to Tell Right from Wrong," 190 - 191
"Skating," 162
Skimming a textbook, 67
Slanting, 87
"Snake Dance," 194 - 195
Sophocles, 168, 248
"Span of Life," 279
"Split Cherry Tree," 309
SQ3R, 69
Sound-spelling regularity, 5
Standard Catalog for High School Libraries, 307
Stanza form, 243, 258
Stephens, James, 260
Stevenson, Augusta, 309
Stimulating imaginative response through visualization, 87
Stone, The, 310
Straightforward chronological development, 241, 244
Stratosphere, The, 310
Structural analysis, 23, 27, 83
Stuart, Jesse, 309
Subject, 243, 260
Subject areas
  causes for reading difficulty in, 135
  fine arts and practical arts, 140
  items in the scope and sequence, 140
  mathematics, 139
  practical arts, 140
  rapid location of information in, 138
  science, 138
  social studies, 136
Subplots, 241, 246
Summarizing, 31
Supplementary reading, 286 - 291, 293 - 6
Suspense, 241, 246
Syllables, 26 - 27, 33
Symbolism, 136, 243, 260
Symbols, 136, 243, 260
Synechdoche, 242, 255

Table displays, 176
Table of contents, 32
"*Tact*," 310
Tale of Two Cities, A, 251
Talking books, 174
Tape recorder and tapes for, 147, 174
Teaching machines, 6, 145
Team teaching, 169 - 172
Telescoped events, 241, 245
Television and radio, 303 - 305
"Tell-Tale Heart, The," 309
Tennyson, Alfred, 253
Test
  informal textbook, 12
  results, 13
Testing and diagnosis, 49
Testing procedures, 12
Tests for Grades K - 12, List of, 40
Textbooks
  and supplementary materials
    lists of, 147, 306 - 307
Thayer, Ernest L., 310
Thematic organization, practices in using, 272 - 274
Thematic unit, 193 - 207
Theme, 56, 243, 260 - 261
Therapeutic measures, 72
Thomas, Dylan, 259, 310
Thoreau, Henry David, 170, 309
Thurber, James, 245
"Tiger, The," 260
Time
  and place (setting), 241, 250
  shifting back and forth, 241, 245
Title page, 32
Tone
  awareness of, 93
  tone and mood, 243, 259
Topics and themes, 274
Town Hall, 174
Transitional expressions
  context clues in, 59
Transparencies on the overhead projector, 175
"Travel," 310
Treasure Island, 173
"Trees," 310
"Tuft of Flowers, The," 310
Tunis, John R., 190
"Turn of the Screw, The," 252
"Two Soldiers," 252
Typographical clues to meaning, 85

"Ulalume," 253
Under-achievers, 2
Understanding of self and others, 228 - 229
Unit
  based on a theme, 193 - 207
  on a single work, 207 - 220
  plan for a, 270 - 271
Unity — singleness of effect, 241, 247

"Valiant, The," 185 - 187
Validity of a work, 108
Value judgments, 102

Values, modifying, 88
Van Riper, Guernsey, 309
Variety of reading approaches
  alphabets, 6
  language experience, 5
  self-teaching materials, 6, 144
  structural clues, 5, 23
  teaching machines, 6, 145
Vertical file, 90
Villain, 241, 248-9
Vocabulary
  development, 21, 80
  in the subject areas, 137

Walden, 309
"Wayfarer, The," 260
Weighing evidence, 100
"What Happens to a Dream Deferred?" 194, 199
Wheel on the School, 308
Whitman, Walt, 170
Wilbur, Richard, 310
Williams, Tennessee, 310
Wind in the Willows, The, 165-166
Wit, 56
WNYE — FM Radio Manual, 147
Word-attack skills, 21, 42
Word-attack techniques, 42
Word power, 26, 33, 51, 83
Words
  connotation of, 242, 254
  developing sensitivity to music of, 241, 252-253
  sounds of, 241, 252-253
Work-study skills, 25, 30, 43, 103, 109

"Year's End," 310
Young people face the world, 193-220
Your Reading, A List for Junior High Schools, 307